Kine WEEKLY

C.E.A. ANNUAL MEETING

See page 3.

SWEET BOX-OFFICE!

Leo presents a luscious paybox confection — with triple star rations!

LANA. TURNER · LARAINE DAY · SUSAN PETERS

"KEEP YOUR POWDER DRY"

with Agnes Moorehead · Lee Patrick · June Lockhart · Directed by Edward Buzzell · Produced by George Haight

PHYLLIS [illegible] ASON

[illegible]

Produced [illegible]

Directed by ARTHUR CRABTREE

TRADE SHOW
Leicester Square Theatre
WEDNESDAY, MARCH 28
at 10.30 a.m.

A GAINSBOROUGH PICTURE

GFD

Distributed by General Film Distributors Ltd., 127/133 Wardour St., W.1

KINEMATOGRAPH WEEKLY, 22/3/1945.

Kinematograph WEEKLY

No. 1,979. Thursday, March 22, 1945. Vol. 337.

C.E.A. ACCEPTS THE MANAGERS' SECTION BY 128 VOTES TO 10

Appeal for Two-thirds Majority from Branches Ruled Out

"ASSOCIATION HAS GONE FROM STRENGTH TO STRENGTH"

By "Kine." Reporters

THE C.E.A. at its annual general meeting at Grosvenor House, London, on Tuesday, voted in favour of a separate managers' section by 128 votes to 10.

During the spirited debate before the voting it was pointed out that the London and Home Counties resolution altering Rule Five of the Association only empowered the C.E.A. to form a managers' section.

It did not try to frame its constitution.

A suggestion that the amendment should be deferred until a two-thirds majority of the branches had supported it was declared to be out of order by General Secretary W. R. Fuller.

About 140 members attended the meeting. Business was mainly formal, the managers' section amendment providing the only excitement.

The important amendment to Rule Five was moved by C. A Mathes (London Branch).

He asked for an alteration in the rules to add a new clause to organise managers into a separate section, with its own conditions and benefits, and to establish sectional branches were necessary.

We in London, he said, have many friends among managers, and we feel it was a mistake to form the Cinema Managers' Association which the C.E.A. could not recognise.

Managers Should Have Separate Section

It was thought, however, that an association might be formed in manner which the amendment envisaged.

Managers should have an association in which they could meet and discuss problems.

Leslie Hill asked whether it would be possible for this matter to be held over until a two-thirds majority of the branches had supported it.

Secretary Fuller stated that this could not be done.

Councillor Mears Has His Doubts

Coun. Mears wished to qualify the amendment, but was told that all he needed was to vote against the amendment to rule as proposed.

He called upon managers pre-

Continued on page 7

French Firms Form Export Corporation

GOVERNMENT AID?

Special to the "Kine."

FOURTEEN French producers have formed a joint organisation to export their product. Headquarters are in Paris.

The corporation will handle all matters concerning foreign rights, although in other respects each company retains for the time being full liberty of action.

It is rumoured in Paris that this scheme has the approval of the French Government.

Trade union organisations in France have been protesting against the "invasion" of foreign interests in film studios, and call for the dissolution of the present organisation of the Industry—known under the initials C.O.I.C.—as a means of bringing about a needed reform.

The Raw Stock Situation

Meanwhile, shortage of raw film in France is causing anxiety throughout the Industry.

It was stated by M. Fernand Grenier in the National Assembly, that the demand for film stock by the Government has left so small a margin for producers that there is hardly sufficient to make one full-length feature film.

There are hopes that raw-stock manufacture will improve within the next few months.

Interviewed by the KINE. New York correspondent, George Archibald, M. of I. executive, who is now visiting America, said there would be sufficient raw-stock manufacture in France and Belgium within a few months to supply European needs.

It will be remembered that the KINE. in the March 1 issue carried the exclusive news of the Belgian Gevaert company restarting manufacture.

M. OF I. TO MAKE FAR EAST DOCUMENTARIES

DOCUMENTARIES depicting Britain's great military achievement in Burma are in course of preparation by the Ministry of Information.

It is believed that 40 are planned to cover the whole South-East Asia and Pacific campaigns.

The KINE. New York correspondent states that such films will encourage American audiences many of whom think that Britain might be inclined to let up on the war effort against Japan, following Germany's defeat.

The projected documentaries will also prepare British audiences for England's participation in the Pacific war, in which she is naturally bearing a large share.

HOLLYWOOD STRIKE MAY SPREAD

HOLLYWOOD studios, in the middle of the union fight which has caused widespread strikes, are now operating to a certain extent after a shut-down of two days earlier in the week.

Both International Alliance (I.A.T.S.E.) and the Conference of Studio Union claim jurisdiction over set decorators. I.A.T.S.E. also has a very strong membership of projectionists.

Most U.S.A. theatres, plus thousands of home office workers, some local branch workers and processing laboratories are to stand by for strike call to force I.A.T.S.E. victory.

Ten studio unions at first refused to cross "picket lines," but some have since recanted. 8,000 members of the Screen Actors' Guild are now balloting to determine whether they will join the walk-out. A decision will be reached next week.

Meanwhile, the fight is stalemated and schedules are suffering.

I.A.T.S.E.'s "alert" now applies to Canadian theatres where projectionists may be affected and the strike may possibly spread.

Surrey Ban: Odeon Issue Writ

High Court Challenge

ODEON Theatres have issued a writ against the Surrey County Council.

They seek a High Court decision overruling the Council's recent decision to stop children from attending Sunday kinema performances.

They ask that it should not be put on licences, claiming the Council's ruling to be unreasonable.

Odeon will be represented by Frederick A. Sellers, K.C., and Sydney Lamb.

G.-B. PLANS TO MAKE FILMS FOR INDUSTRY

Gaumont-British Instructional is planning a post-war scheme for the production of industrial and technical propaganda and training films for presentation at home and abroad.

Trade associations and industrialists are being approached.

The use and value of films to encourage export trade was analysed by Sir Albert Clavering in a speech to Leeds sales managers.

SMALL FIRE AT NETTLEFOLD'S

A fire broke out over the week-end in one of the cutting rooms at Nettlefold Studios, Walton-on-Thames. It was confined to the one room, and work at the studio is carrying on as usual.

Storming of Iwojima

Cologne's Fate

Ten-Ton Bombs

on

BRITISH MOVIETONE NEWS (To-day)

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THE NEW YEAR

GEORGE SCARBOROUGH, in his exclusive message to the exhibiting Industry in to-day's KINE, says that he enters his year of office as President with the Trade facing three urgent problems.

They are: the shortage of raw stock, the shortage of carbons, and the question of General Election policy.

The first two are largely outside the Trade's control: military requirements and other high priorities are reducing supplies below the danger line.

The General Election policy, on the other hand, is practical Trade politics.

The new C.E.A. President favours a policy of concentrating on one point, and attacking it.

He believes that it is most important to get the Entertainment Tax reduced to a level where a small drop in takings may not mean the difference between profit and loss.

At first glimpse it may seem excessively optimistic to hope for a rebate of a tax which yields so many millions.

But, after the war, entertainment competition will be fierce.

A position might easily arise where the kinemas were no longer producing such a golden Treasury egg. If it could be demonstrated that a lower tax would produce a larger total—as might easily happen—then it might not be unreasonable to hope for a reduction.

Indeed, it could then be argued that a reduction was actually to the Treasury's advantage.

It is up to the Association to watch immediate post-war takings particularly closely—and to have their agreement ready for the right time. Only in that way will they stand a chance, a meagre chance, of getting a concession.

Of the three main issues facing exhibitors in Scarborough's year, that E.T. burden, taking the long view, is undoubtedly the one to fight.

Under the surface, however, there are other problems to be faced: the question of rebuilding, the Monopoly Report, Quota legislation, and so on.

There is no doubt that the overwhelming majority of exhibitors favour a retention of protective legislation for British films.

But the quantity, in all too many cases, is not forthcoming owing to shortage of studio space.

Scarborough's will be a busy year. He is a man of vast experience. He will see to it that it is a successful one.

Long Shots

FIVE presentations topped the bill at Tuesday's C.E.A. Annual General Meeting at Grosvenor House.

There was no mistaking the warmth of the tribute paid to F. J. Brown. The room was loud with applause as President Scarborough handed over the cheque; as it was when later the gift of a cigarette box to "Ray" was made.

CAPT. CLIFT acknowledged the receipt of the certificate handed him by Lord Iliffe in a speech of easy phrasing, while Leslie Holderness, smiling with pleasure at receiving once again a recognition of his assiduous efforts for charity, bowed his acknowledgment.

WHILE the gathering recognised Leslie's effort with applause, it gave a very big hand to the somewhat nervous lady in black who ran him so close in a house less well situated than was the Odeon.

To both these keen people hearty congratulations.

THE K.R.S. went down to the Board of Trade and conferred on the acute raw stock shortage on Tuesday afternoon.

The result of the talk isn't available at the time of writing.

Meanwhile, the Trade faces the gravest shortage it has ever known.

And it is no good assuming that the defeat of Germany will automatically put things right.

Celluloid will be in short supply for a long time to come.

UNIVERSAL'S chairman of directors, J. Cheever Cowdin, has just returned to the States after his survey of the British Industry.

And he has started off with some plain speaking.

British films, he says, have earned playing time on the American screen—and deserve a fair return from the market.

Good talk.

THERE is a story going round Wardour Street that some sort of working arrangement is being arrived at between the Hays Organisation of America and the British Film Producers' Association.

The idea is that B.F.P.A. would come into line with the Hays production code, with pre-production vetting of scripts intended for the American market, and so on.

AS far as I can make out, that's about as far as it's gone.

There may have been an informal exchange of ideas; nothing more.

All the same, the rumour is a sign of the way things are developing.

Sooner or later there will need to be a direct liaison between British producers and Hollywood—in the interests of both parties.

HOWEVER, neither Fay Allport, the Hays representative in London, nor B.F.P.A.'s E. Wingrove has anything to say yet.

But talks on the subject can't fail to be helpful.

In the past British films have too often come up against the Code—to their serious disadvantage.

I UNDERSTAND that the action in which Columbia sought to restrain Two Cities from producing for any other firm has been amicably settled thanks largely to the intervention of Arthur Rank.

The case, which started in 1941 and threatened to assume huge proportions, arose out of allegations concerning the way the Two Cities' film of the London blitz, "Unpublished Story," was handled.

TEDDY CARR came back from Sweden last week, having fixed the Swedish distribution of Eagle-Lion product.

Sweden is a film fantasy in itself, the law only allows one feature in a programme, and the whole show must not over-run 105 minutes!

CARR had the unusual experience of seeing some of the recent German productions.

There was no bones about it. They are "awful"; badly produced, very badly directed.

One was in Agfacolor—which Carr considered to be defintely inferior to Technicolor.

SWEDISH political censorship has relaxed steadily. Films like "Western Approaches" and "The Way Ahead" can now be shown.

These markets are important—not just for money, but for national prestige.

One of the snags men like Carr are now up against in exploiting them is the raw-stock bogey.

Carr, by the way, has travelled 60,000 miles on his film mission since last June, and hopes to go to Australia later in the year.

THE discovery of two new veterans—rare in these days—was reported at the annual meeting of Cinema Veterans. They were Ernest C. Rogers, associated with Poole, of Edinburgh, and George Noble.

Their acceptance and the election of Irving Bosco as President, E. G. Turner as vice-president, and the addition of George Adams to the committee was the chief business on Monday.

NEARLY a hundred veterans and their guests met at the subsequent luncheon, the proceedings at which were as cheerful as ever.

How seriously do these old-timers regard their title of Veteran (1903); against this attitude there seems little hope that the suggestion thrown out by Sam Smith that they should alter it to pioneers, will prevail.

Smith pointed out that by virtue of his thirty-five years in business he was a Pioneer of the Motion Picture Industry of Canada. He thought this description was preferable to Veteran, which suggested a worn-out and decrepit personality—a description which certainly did not apply to his audience.

DAVID HAND, who is to supervise Arthur Rank's forthcoming venture into cartoon films, is already in London, staying at the Savoy.

Hand was originally a Disney executive. The unit it is to create in London is expected to have a capacity of 60 reels of cartoon footage a year—which is a big output in this tricky field, even on American standards.

CARTOONS are not the only things on the schedule for the new unit.

Interest films, documentaries and shorts of all sorts are included.

Already Professor George Trevelyan, greatest living historian, is working on the script for a feature-length cartoon history of England.

THE invited representatives of the unions and the C.E.A. were not present at last week's meeting to consider the formation of an Educational Council for the film industry.

However, progress was made, and the idea seems to have the backing of the Ministries of Labour and Education.

The title of the new body is a lengthy one—the Joint Advisory Council for Education of the Film Industry — another hefty string of initials in a trade already bristling with them.

OUR tame office poet, who is only allowed in print at very long intervals, feels an urge to burst into song about J.A.C.E.F.I. He writes:—

I sometimes feel an ass if I
Attempt with skill to classify
Initials used to signify
The Trade's so numerous firms.

Intent my soul to pacify,
I feel that I must JACEFI
My mind that I may dignify
Each with its proper terms.

A WEEK or two ago I mentioned Joseph Levey's record of 25 years' management of one kinema and asked how many people could beat it.

The first claimant was our old friend Reg Briggs, Treasurer of the Sussex Branch of the C.E.A.

Briggs, director and manager of the Kinema de Luxe, Lewes, has been manager there since February, 1919

HIS secretary and chief cashier, Dinah Hodges, has just celebrated her twenty-fifth year of employment at the Lewes kinema.

But she is beaten by the chief usherette, Miss D. Page, who joined the company during the last war.

SINCE then there have been many claims. Perhaps the most spectacular comes from Chester, where W. E. Mulvey has had 54 years at the Music Hall.

This is an incredible record. No "here to-day and gone to-morrow" about a business which can keep people that length of time!

Any more claims?—or does Mulvey hold the title?

THE STROLLER.

Close-Ups

by

SCREENCOMBER

"THIS (ice-cream) parlour, is between the Empire and Ritz kinemas and queues for the movies and ice-cream became tangled."
—*Daily Express.*

Few things are more disconcerting than to start off in a queue for Van Johnson of "Pinnochio" and finish with Vanilla or Pistachio. Leicester Square these days is just a seething mass of bewildered humanity. Ice-cream fans who suddenly find themselves with tickets for the Empire or Ritz and film fans roaming disconsolately about with two chocolate sundæs instead of admission to "Meet Me in St. Louis." Even the sanctity of Stan Perry's projection booth is not inviolate, for the other day an ice-cream gourmet somehow found his way into its sacred precincts, coolly demanded a strawberry, and was warmly given a raspberry.

Sam Eckman, with his usual verve and aplomb, or should we say aplomb and apple? believes he has found a way out of the jam. His idea is to establish a clearing house where picture patrons who have mistakenly received a banana split or a *coupe jacques*, can exchange it for two stalls for the Empire or *vice versa*.

Meanwhile, up in their mountain eyrie, atop the Empire, Mervyn Macpherson and his publicity staff, instead of blowing their own trumpets, now find themselves sucking somebody elses cornets.

Crosby Prize

So they've bunged an award at Bing
They've been and bunged Bing an award,
And the reason they gave him the thing
Was for tricks with his vocal chord.
So in case you would like to know
The best way to get an Oscar
You croon doop-a-doop, hi-de-ho,
Not extracts from "Faust" or "La Tosca."

News Bevities

SUFFERING from a vermillion moustache and a purple bowler, a Mr. Lancelot Whackpudding was admitted to hospital and diagnosed as suffering from acute technicolorosis following the swallowing of a reel of the Winkleheim Technicolor epic, "Clee thorpes, I Love You," "I Thought it was True," said Mr. Whackpudding simply.

Clang! Clang!

NOT the least of the post-war scientific marvels will be a radio set so sensitive that it is claimed that it can even tune in a station that is not playing "The Trolley Song."

Sometimes I wish that I could hang
The guy who made the Trolley clang.
It seems about all I can get
On my infernal wireless set.
Before it drives me on to violence,
They should impose security silence.

The Problem of the Next Twelve Months

THE TRADE MUST DECIDE ITS GENERAL ELECTION POLICY

FOR the last 12 months I have served as vice-president of the C.E.A. A study of the problems that faced the Industry during that time is a help in considering the immediate future—my year of office.

What are we up against at the moment? What are the headaches? Where are the snags?

These are the chief problems, as I see them:—

1. Film stock. This last cut, anticipated for the next two months, brings us dangerously near the border line. We may barely scrape through, and it is no use saying what we would like to do about it—as we have no control over the problem at all. However, it is being watched closely.

2. We are very short of carbons, although I hope to see them arriving within a few weeks.

3. The Trade's policy at the General Election is another future problem.

By G. H. SCARBOROUGH, Newly Elected President of the C.E.A.

How Many Points?

Are we to go out on several points or concentrate on one?

I favour the latter, because I think the most important thing for us to do is to get the Entertainment Tax reduced to a level where we are not frightened that any small drop in takings will make the whole of our business uneconomical.

Reduced Tax?

No tax up to a shilling, and reduced taxes on higher sums—that is the new scale to be aimed at.

Soon we will be interviewing the President of the Board of Trade on the Monopoly Report.

At this stage this will be mainly in the nature of a preliminary talk, anticipating legislation which will arise in 1947-8.

Prior's Future Duty

By that time F. A. Prior, the vice-president, will have taken over.

The Quota Act is another problem, and it must be clarified.

We must make up our minds what our policy is both for the future and for the present defaults—which are inevitable with studio space requisition and the output of British films drastically reduced.

Negotiations on labour problems will probably arise during the next year. I favour national negotiations on conditions—leaving the branches to settle rates of pay.

Another big point. It is reasonable to suppose that it will fall to my lot to be Victory President.

Social Life Again

And I shall welcome the return of the Trade's social life as soon as possible, with a C.E.A. banquet and summer conference—if they can be arranged.

Anticipating the defeat of Germany and the vast problems of rebuilding and reorganisation which will be involved with the change-over from war to peace, I intend to "go after" one problem right from the start.

We must get as high a priority as possible for the rebuilding of our blitzed kinemas.

We Want Materials

We must press for an allocation of all necessary materials and equipment, to enable us to start up again as soon as possible.

Another point—and this is a ticklish business—will be to consider whether licences for new kinemas in the new building centres can be allocated on any agreed basis.

And over and above all these points there is all the important work of the Joint Committee. This work must go on.

There are plenty of other things I could mention, but these will be enough for the moment.

Visits to Branches

I shall be pleased to visit all the branches that invite me, and I look forward to meeting as many of our members individually as possible during my year of office.

It will be seen that I have plenty to do, and with the continued help of the officers of the Association and the support of the General Council, which it invariably gives to its presidents, I am completely confident that the Association will emerge stronger than ever from Victory Year.

(In an interview.)

The C.M.A. replies

They Give Us Our Dignity—But Take Our Independence

MANAGERS throughout the country should feel grateful, as I do, that the general secretary of the C.E.A., in his article in last week's KINE., has made the issue of their future so plain and clear.

It seems to me that W. R. Fuller's statement boils down to this: in return for the "dignity and prestige" of hobnobbing with their employers, managers will be required to forgo their elementary rights as citizens.

By W. L. PEMBER, National Secretary, Cinema Managers' Association

Let there be no mistake about it. If the managers are forced into becoming members of an organisation created by their employers, their right to freedom of association will virtually have been taken away from them.

Even if the proposed new section is brought into existence complete with machinery for collective bargaining and so forth, it cannot help but be reminiscent of the dummy workers' organisations of the corporate state, in my opinion.

In effect, the managers' white shirts will be changed willy-nilly for black ones, and the managers will be given no say in the matter.

The employers' views of managers are well known.

Before the C.M.A. came into existence, those views had been, for many years, expressed in terms of low wages, long working hours, and instant dismissal for the least show of independence.

It is in the employers' interests to keep wages as low as possible, and to have the managers with no effective means of protection.

Mr. Fuller has done the managers a great service by stating so unequivocally that "*it is beyond question that the C.E.A. represents and stands for the views of the employers.*"

Mr. Fuller says that, as the C.E.A. is a trade union, managers would become trade unionists by joining the new section. He didn't add that they would be expected to become the same sort of trade unionists as are most of the members of the C.E.A.

The C.E.A. is a trade union of employers; and I believe I am right in saying that this is the first case in trade union history where it is proposed to take employees into an employers' trade union. Not only that.

The move to do so comes from the employers, in spite of the protests of the employees.

If the C.E.A. were a trade union in the commonly accepted sense of the term, we should expect to see Mr. Fuller stumping the country, agitating for the rights and reforms advocated by the C.M.A., instead of lending his weight to a proposal designed to nullify those rights and obstruct the reforms.

It remains to be seen whether or not the C.E.A. will succeed, as one manager put it to me in a letter, in "rolling up the managers like a carpet."

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MAR. 22 AND WED., MAR. 28

Thursday

Lights of Old Santa Fe
(British-Lion)

Studio One. **11 a.m.**

Cast: Roy Rogers, George "Gabby" Hayes, Dale Evans, Lloyd Corrigan, Richard Powers, Claire du Brey, and the Sons of the Pioneers and Trigger. **Director:** Frank McDonald.

The latest of the popular Roy Rogers' musical Westerns from Republic studios. Once more, fast-paced thrills, excitement, and lavishly staged musical numbers are blended in the story which is set against backgrounds of exceptional beauty.

The tale tells of the revival by Roy Rogers, of an almost bankrupt show owned by Dale Evans. This is not achieved, however, without many thrilling episodes and the defeat by Roy of the crooked owners of a rival Rodeo.

In addition to the usual display of riding prowess which one expects in a Roy Rogers picture, there is exhibition riding and roping by famous rodeo stars, as well as Roy's own rodeo act with Trigger, which is presented on the screen for the first time.

Friday

Here Come the Waves
(Paramount)

Carlton Theatre. **10.30 a.m.**

Cast: Bing Crosby, Betty Hutton, Sonny Tufts, Ann Doran, Gwen Crawford, Noel Neill, Catherine Craig, Marjorie Henshaw, Harry Barris. **Director:** Mark Sandrich.

The picture is a lavish, witty and exciting musical staged against the colourful background of the U.S. Women's Naval Reserve, more familiarly known as the WAVES. Song hits, big dance routines, hilarious comedy and plenty of romance are the principal features of the film, which presents Bing Crosby as a sensational crooner whose mellow voice causes his feminine fans to swoon with ecstasy. He wants to join the Navy, but a mild case of colour-blindness prevents this until the authorities relax their restrictions. He and a sailor pal, played by Sonny Tufts, continue to be buddies in the service, and here they are rivals for the affections of twins, a brace of characterisations affording Betty Hutton a dual rôle.

The Big Show-Off
(British-Lion)

Studio One. **11 a.m.**

Cast: Arthur Lake, Dale Evans, Lionel Stander, George Meewer, Paul Hurst, Marjorie Manners and Anson Weeks and his Orchestra. **Director:** Howard Bretherton.

Romance, wrestling and hilarious situations are the highlights of Republic's "The Big Show-Off," which has Arthur Lake in one of his popular, meek, mild and retiring rôles with lovely Dale Evans starred with him in the feminine romantic spot.

The owner of the Blue Heaven Club, where both young people are employed, takes a helping hand in their romance. To further Arthur Lake's case, he leads Dale Evans to believe that he is really a wrestler of great ferocity known as the Devil. As the real wrestler is always masked, it is a simple matter to keep up the deception. At least it would appear so, but the situations that result keep the fun rolling up to the climax.

Monday

Thoroughbreds
(British-Lion)

Studio One. **11 a.m.**

Cast: Tom Neal, Adele Mara, Roger Pryor, Paul Harvey, Gene Garrick, Doodles Weaver, Eddie Hall, Tom London, Charles Sullivan. **Director:** George Blair.

Tom Neal and Adele Mara have top rôles in "Thoroughbreds," Republic's warm and human story of a man and a horse, both of whom are "honourably discharged" from the Army and return to civilian life.

Tom Neal plays the part of the man whose love for his horse is stronger than anything else in life, while Adele Mara appears as a young society girl who learns a lesson in fair play from this friendship between man and horse. Her wealthy father buys the horse and hires Neal to train it for racing, who lets nothing stand in its way of achieving fame on the racecourse, overcoming the machinations of racing racketeers and the wilful opposition of the spoilt society girl.

Romance and racing thrills punctuate the dramatic story which is set against glorious country backgrounds.

Wednesday

A Medal for Benny
(Paramount)

Plaza. **10.30 a.m.**

Cast: Dorothy Lamour, Arturo de Cordova, J. Carrol Naish, Fernando Alvarado, Nestor Paiva and Rosita Moreno. **Director:** Irving Pichel.

This is one of the most notable productions to come from the Paramount studios this year. Written by John Steinbeck and Jack Wagner, the story concerns a group of simple Californian peasants, the forgotten original settlers of the state. It tells of the love of a girl for a handsome rascal and of the difficulties which they meet because the girl has been promised in marriage to a dead hero.

Both Dorothy Lamour and Arturo de Cordova give outstanding performances while J. Carrol Naish affords filmgoers a rare treat with one of the most powerful character studies of recent years. The remainder of the cast also give good performances, and special mention must be made of Mikhail Rasumny, whose "dramatisations" of local gossip are one of the highlights of the film. Victor Young wrote the musical score.

They Were Sisters
(G.F.D.-Gainsborough)

Leicester Square Theatre. **10.30 a.m.**

Cast: Phyllis Calvert, James Mason, Hugh Sinclair, Anne Crawford, Peter Murray Hill, Dulcie Gray, Barrie Livesey, Pamela Kellino, Ann Stephens, Helen Stephens, John Gilpin, Brian Nissen, David Horne, Brefni O'Rourke, Roland Pertwee, Amy Veness, Thorley Walters, Joss Ambler, Roy Russell, Edie Martin, Dora Sevening, Helen Goss. **Director:** Arthur Crabtree.

This is a family story—the story of "three average girls"—their lives, loves and misfortunes. The sisters are played by Phyllis Calvert, Anne Crawford and Dulcie Gray. They all marry, but only Lucy is ideally happy. Vera marries to escape the monotony of home life, and Charlotte falls in love with a gay but unscrupulous young man of whom the whole family disapprove, admirably portrayed by James Mason.

The story opens in the period just after the last war, and a house on Wimbledon Common was chosen as the home of the girls. Other settings are of beautiful exteriors, including an attractive garden adjoining an old water mill near Ripley, Surrey, and a little inn off the main road on the banks of the River Wey.

Two young sisters, Ann and Helen Stephens, have important rôles, and 17-year-old Brian Nissen, now appearing with the Lunts in "Love in Idleness," is Pamela Kellino's boy friend. The fourth clever youngster is 15-year-old John Gilpin, who recently scored a personal success in the West End play "The Years Between."

Grissly's Millions
(British-Lion)

Studio One. **11 a.m.**

Cast: Paul Kelly, Virginia Grey, Don Douglas, Elisabeth Risdon, Robert H. Barrat, Clem Bevans, Eily Malyon, Adele Mara. **Director:** John English.

Romance, thrills and comedy alter-

Continued at foot of next column

Dulcie Gray, Phyllis Calvert and Anne Crawford appearing in the Gainsborough picture THEY WERE SISTERS. G.F.D release

UNOFFICIAL STUDIO STRIKE

At Merton Park

AN unofficial strike of thirty-two N.A.T.K.E. and [illegible] members at Merton Park studios was continuing at the beginning of this week—despite attempts by the Short Film Producers' Association and the union officials to find a basis upon which the men would return to work.

The trouble started nearly three weeks ago when the studio asked N.A.T.K.E. for two stage hands able to lift heavy material. The men were sent, but one, J. Galway, was considered by the foreman to be physically unsuitable.

He was dismissed after a week's trial.

The studios contended that under the agreement the employers had a right to return or dismiss any employee, and it was suggested that the man be employed on a day to day basis and that a meeting of the Joint Labour Committee should be called.

This meeting was held on March 8 and it was decided that the matter should be referred to a National Arbitration Tribunal.

That evening at 6 p.m. the men took strike action.

The Association of Short Film Producers later issued a statement in which it stated:

"While the Association condemns the strike action taken by the men in contravention of the terms of the agreement, they feel that the matter in dispute should be resolved at the earliest possible date.

"They urge, therefore, that the men now on strike should return to work (a course already urged upon them by the Ministry of Labour and the Unions), so that the Ministry of Labour may bring about a solution, either by agreement or by arbitration, or by other means. In order that the man in question (J. Galway) shall not suffer any personal hardship, the Association of Short Film Producers will undertake to pay to him a sum equal to the wages he would have earned from the date on which work is resumed until the dispute is satisfactorily settled."

Work is held up on a War Office film.

Paramount's Bold Premiere

The new Bing Crosby-Betty Hutton-Sonny Tufts musical, "Here Come the Waves" (Paramount), will have a gala premiere at the Carlton on Friday, March 23, in aid of Queen Elizabeth's Training College for the Disabled Leatherhead. The chairman of the premiere committee is the Lady Margaret Alexander.

"Here Come the Waves" was produced and directed by Mark Sandrich.

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nate in this Republic story which relates how two men are killed and buried in the same coffin. The death of one of them has been eagerly awaited by his expectant heirs. Suspicion falls on the widow of the other man, who agreed in panic to the burial. She unexpectedly inherits the family fortune and all the other relatives each in their own way try to bring proof of her guilt. A police investigator, although he believes her guilty, falls in love with her. He sets a trap which has spine-tingling and astonishing results.

Paul Kelly plays the investigator with charm and conviction, while Virginia Gray appears as the suspected widow.

Continued from page 3

"HOLD YOUR HORSES" ON MANAGER AMENDMENT

sent to disobey instructions and vote against the amendment. "Hold your horses," was his advice.

Bert Elton pointed out that the amendment only gave power to the Association to form a section. It did not mention framing a constitution.

C. Clarke said that twelve years ago he had had sixteen years as a manager, and then wished for an association to represent him. When he saw the C.M.A. was being formed, he had hopes that it would do what he wanted it earlier to do. He was, however, disappointed with the C.M.A., and felt that they should welcome the new plan of the C.E.A.

Mr. Scarborough commented that Mr. Elton had let some sunlight into the dark picture painted by Com. Mears.

Put to the meeting, the amendment to rule was carried by 128 votes to 10.

Vice-President

DECLARING F. A. Prior (Notts and Derby) duly elected vice-president, Mr. Scarborough said: I could not have wished for a better vice-president.

Acknowledging his election, Mr. Prior hoped the President would see the coming of peace during his year of office.

"It would be unbecoming if I did not tender thanks to my own branch and to the Leeds branch for nominating me, and to you who have given me a free run without opposition.

"I must express my regret in being unable to be present at your first General Council to-morrow, as I am fighting a rating assessment case in Chester on the question whether Excess Profits Duty should be included in assessment ratings."

Cecil Bernstein, proposing thanks to officers and staff, mentioned first "Henry Simpson the peacemaker"; then E. T. Hinge for keeping the Association solvent; to Norman Hart for his legal help; to Mr. Fuller for his able work in securing benefits for members by contact with the powers that be; to F. J. Brown for his able work as assistant secretary; to Mr. Crow for his help on the technical side; to branch secretaries; and finally to the staff at head office for their unfailing courtesies.

W. Benson briefly seconded the motion, and Norman Hart, E. T. Hinge and Mr. R. Fuller replied.

LORD ILIFFE THANKS THE KINEMAS

A great gathering of the Trade of all sections was present at the *thé dansant* at Grosvenor House following the annual meeting, when Lord Iliffe, chairman of the Red Cross Prisoners of War Fund, thanked the Trade for its support of the fund.

He then presented illuminated addresses to the C.E.A. in the person of Capt. Clift; to Leslie Holderness, manager of the Odeon, Birmingham, whose theatre topped all collections in the country, and to Miss Anderson, manageress of the Ritz, Neasden, whose collection of £3,002 ran Mr. Holderness's total very close.

POLITICAL FUND ATTRACTS 81 PER CENT OF MEMBERS

£33,000 IN SUBSCRIPTIONS: "BEST REPORT OF SEVEN YEARS"

At the start of the annual general meeting F. V. Chambers (North Staffs) proposed the adoption of the annual report, which, he said, was always a masterpiece of precis writing

It recorded a year of difficulties overcome and successes gained, due to the General Council and officers.

C. Clarke (Portsmouth) seconded. The report was, he said, an object lesson in itself.

It gave a complete record of everything that had happened since the last A.G.M., including reports on how they had tried to check the many attempts by certain bodies who had tried to show them how the kinema business should be run.

"It is the happiest report for seven years," he said. "And the General Secretary can prophesy our victory to come."

President G. Scarborough and Vice-President Fred Prior

"In that pre-war year of 1938, the report contained a long note on the subject of over-building," he continued, "but Hitler has seen to the exclusion of such a note this year. I wonder if in 10 years' time this Association might again have to face the same problem?"

The Association was going from strength to strength, it being one of the few associations in war time which had remained strong and virile.

Greater Interest in Political Fund

E. J. Hinge, treasurer, presented the balance sheet.

Subscriptions for the year under review were £33,368, as compared with £33,196 for the previous year.

The Political Fund showed an increased of £8 on the 1943 total and a £415 increase on 1939. Over 81 per cent. of the members were now contributing to this fund as against 68 per cent. in 1939.

During the coming year the L. F. and P. Committee would have to consider matters of post-war finance.

Election of President

Capt. S. W. Clift, the retiring president, invested G. H. Scarborough, the incoming President, saying: "You have got a unanimous vote and you have plenty of friends around you. It is up to you."

G. H. Scarborough thanked the members for honouring him with the office. For the next twelve months of his life his most important job would be the C.E.A.

Capt. Clift, he said, had done an excellent job of work. He hoped that his efforts would prove to be within measurable distance of his success.

He recommended that all branches immediately set up a film damage advisory committee. It entailed a lot of trouble, but he knew from experience in Leicester, through the Notts and Derby branch, what amount of good such committees could do.

A "Stickler" for Order

Proposing a vote of thanks to the retiring President, Squadron-Leader Drew (Notts and Derby) humorously suggested that when Capt. Clift first came to the Chair many of them thought he had brought the atmosphere of the orderly room into the General Council. This was due to Capt. Clift being a "stickler" for order.

He had, however, been scrupulously fair in the chair. His critics had never influenced his rulings one iota.

He had attended every meeting, and performed every duty that had arisen—a record that could not but arouse the admiration of us all.

The Speaker also paid a warm tribute to Mrs. Clift.

Enthusiastic Visitor

L. D. Dickson (Scottish) seconded. He said that Capt. Clift had taken considerable trouble in visiting the branches of the Association, despite the many difficulties of war-time travelling.

He had put in a great job of work.

L. Hill (Devon and Cornwall) asked permission to say a few extra words of tribute.

Monopoly Report and J.C.C.

A highlight of the past year, he went on, had been the way Capt. Clift had seen the Monopoly Report through the Council.

Then there had been the period when, together with Sam Eckman, Junr., some "guts" had been put into the Joint Conciliation Committee.

"That knowledge you have gained in the last twelve months," he concluded, "will not be lost to the Association, and we believe that the construction of the J.C.C. should not be wrecked on the quicksand of intrigue."

Capt. Clift said that it did not seem twelve months ago when he stood up and said: "If it is work you want—then I'm the man!"

It seemed a short year, because he had had to attend only eight Council meetings. But the flying-bombs had made no difference to the work of the Association.

"I Love Criticism"

"I think I can take note myself," he said, "that I am not leaving the Association worse than when I found it. I know, I know fully well, that I have been criticised many times, but I love criticism."

He said that he had been criticised at the General Meeting at Glasgow for the ways in which the Association was dealing with certain matters.

J.C.C. Must Be Established

"It is essential that the J.C.C. is firmly established," Capt. Clift remarked.

He said that it was vital for the well-being of the Industry that we should have people on either side of the table who were looked upon as enemies but who were trying to get a better understanding between themselves.

A better understanding must be got between the small exhibitor and the circuits.

The J.C.C. was a vital organ of the Industry. "We are too big an Industry to-day to fiddle with petty differences," Capt. Clift concluded, "especially where we can look at them with a long-term view and progress together."

Presentation to S. G. Rayment

"THE GREAT SUCCESS OF THE KINE"

A PRESENTATION to S. G. Rayment, who recently retired from the Editorship of the KINE., was made at the A.G.M. by G. H. Scarborough, newly elected President of the C.E.A.

Making the presentation, Mr. Scarborough said:

"I am not so fortunate as are so many of our members in that it is only recently I have had the pleasure of knowing you; nevertheless, those few occasions were happy meetings.

"I am far better acquainted with the KINE, the journal you have for so long a time conducted with efficiency and dignity.

"The KINE., under your guidance, has been an unqualified success. You have set a standard your successor in office will acknowledge to be an excellent foundation for his future endeavours.

"The Technical Supplement issue with the journal is of inestimable value to exhibitors. Personally, I have many times benefited from the knowledge gained therefrom.

"The systematic publication of this item during the difficult times through which we have passed must be a source of gratification to all concerned.

"You have not always agreed with the policy of our Association, nevertheless, we have no cause for complaint. When those occasions have arisen you have dealt impartially with the subject. This has been appreciated by exhibitors."

Inscribed on the silver which was then presented to Mr. Rayment were the words:

"As Editor of the KINE. he enlightened and informed us weekly for 25 years, honoured by and enjoying with his paper the respect of the kinematograph trade. He leaves an enduring testimony to a useful life of conscientious and devoted work."

Mr. Rayment replied briefly, thanking exhibitors for their help and encouragement. He said that he valued deeply the friendships he had made with the Trade.

HONOUR FOR F. J. BROWN

The closing item of Tuesday afternoon's C.E.A. annual genaral meeting was the presentation of a cheque to F. J. Brown, representing the ready contribution of a huge majority of members of the Association and others in recognition of 25 years' loyal service.

The presentation was made by the new President, G. H. Scarborough, who spoke of the valuable work which Mr. Brown had carried out for the Association in its accountancy department and as Assistant Secretary in recent years.

Mr. Scarborough's tribute was keenly applauded.

Mr. Brown briefly replied, recalling some events of the early days of the Association. He mentioned that the first certificate of membership was issued to Mr. Ogden Smith, and that the first lady member was Mrs. Beastall, who was also the first lady member to hold office in the Association as chairman of the Notts and Derby Branch.

B

STOLL £1 SHARES RISE SHARPLY ON TALK OF POST-WAR PROSPECTS

REORGANISATION SCHEME PROMISED FOR SHAREHOLDERS

By the City Editor

ONCE again there was very little to brighten up the kinema share market apart from one or two movements among shares of the smaller groups.

Stoll £1 were an outstanding feature, with a rise of 9d. to 15s. 9d. on buying by those who think that these may be one of the few shares in the kinema market still under-valued on future prospects.

A reorganisation scheme has been promised when hostilities cease.

Meantime it is believed that business in the group's provincial theatres is steadily improving.

Sound City Films 6 per cent. preference were still being bought, and rose 6d. to 14s. 6d., while 20th-Century preference put on a similar amount at 5s. 6d.

A.P.P.H. ordinary, on the other hand, fell 9d. to 26s. 3d.; Cine. Television deferred 7½d. to 10s. 3d.; Kinemas ordinary, 3d. to 8s. 3d.; Moss Empires ordinary, 6d. to 41s. 6d.; and P.C.T. "B" preference, 9d. to 30s. 6d.

Holders of over 90 per cent. of British Thomson-Houston Co. 7 per cent. preference shares have accepted an offer to exchange 11 of their shares for 10 Associated Electrical Industries, Ltd., 8 per cent. preference shares.

A.E.I. regard this as an excellent response, and declare that their offer is now binding.

Acceptances lodged late will still be accepted, and a further notice will be issued shortly announcing the final closing date.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	71/-	—
Assoc.Brit.Pic.Corp.5/-Ord.	22/-	— -/3
,, 6% Pref.	27/9	—
,, 4½% Debs. ..	£107	+10/-
A.P.P.H. Ord.	26/3	— -/9
Brit & Dom. Films (12/-)	19/1½	— -/4½
Brit. Lion 7½%Pref.10/-	12/-	—
Capital Prov. News 5/- ..	5/3	—
Cine. Television Dfd. (6d.)	10/3	— -/7½
Dufay-Chromex 5/- Ord.	4/-	—
Gaumont-British Ord. 10/-	20/-	—
,, "A" Ord. (5/-) ..	10/-	—
,, 5½% 1st Pref. ..	23/2	—
,, 4½% Debs. ..	£104	+ £1
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£105	— £1
Kinemas (5/-) Ord. ..	8/3	— -/3
Mde. Tussaud 1/- Def. ..	2/4½	— -/1½
,, £1 Prefd. Ord. ..	21/9	—
Moss Empires £1 Ord. ..	41/6	— -/6
,, £1 Cum. Pref. ..	23/3	+ -/1½
Odeon 5/- Ord.	40/-	— -/9
,, 6% Pref.	25/9	—
,, 5% Debs.	£105½	+ £1
P.C.T. 10% Cum. Pref. ..	35/6	—
,, 7½% "A" Pref. ..	31/3	—
,, 7½% "B" Pref. ..	30/6	— -/9
,, Const. 7% Pref. ..	27/6	— -/3
Scophony (5/-)	4/6	+ -/1½
Sound City (Films)6% Pref.	14/6	+ -/6
Stoll Th. Corp.	15/9	+ -/9
Twentieth Cent. Ord. (5/-)	1/9	—
,, 6% Pref. (10/-) ..	5/6	+ -/6
Union Cinemas 1st Pref.	22/6	—
,, 2nd Pref.	22/-	—

£1 shares unless otherwise stated.

£30,000,000 FROM KINEMAS

In the House of Commons, last week, in reply to Sir George Broadbridge, Osbert Peake, Financial Secretary to the Treasury, said that the appropriate receipts from the various kinds of entertainments during the nine months ended December 31, 1934, were:—

Receipts under the full scale of duty.

	£
Kinemas	29,450,000
Football	340,000
Cricket	7,000
Horse racing	203,000
Other Racing	685,000
Other entertainments	239,000
Receipts under the reduced scale of duty.	
Theatres and music halls	2,534,000
Other entertainments	117,000
Unclassified receipts	389,000
Total	33,964,000

GREATER SCALA'S PROFITS

Profits of Greater Scala (Birmingham) for the year to March 3, 1944, after expenses, depreciation and taxation, amounted to £10,975. Taxation reserve receives £5,400, compared with £2,000. A dividend of 6 per cent. takes £4,500, leaving £5,868 to go forward.

"Sportlight on Dogs"

The Anglo-Amalgamated Production "Spotlight on Dogs," which is released by Renown, has been booked to the Odeon Circuit for release on April 2, 1945.

B.T.-H. PROFITS UP BY £13,000

Net profit of **British Thomson-Houston Company** for 1944 amounted to £279,836, against £266,697. General reserve again gets £150,000, and ordinary dividend is maintained at 7 per cent. for the ninth successive year. After payment of this, the balance forward is £255,704, compared with £248,368 brought in.

The company plays an important part with its technical equipment, used both in the making of films and for their subsequent exhibition. The research department of the company has developed a range of technical equipment which represents a considerable contribution to the present perfection of film presentation.

I believe I am right in saying the B.T.H. is the only company in the world which manufactures the complete equipment for projection and also for stage and auditorium lighting. It has also collaborated in air conditioning, heating and ventilation, artistic lighting, and in other amenities of the kinema. The company's £2,000,000 ordinary capital is already held by Associated Electrical Industries, Ltd.

Val C. Parnell, General Manager to the late George Black, is to succeed him as Managing Director of Moss' Empires.

Leslie W. Farrow, Deputy-Chairman and Joint Managing Director of Gaumont-British Picture Corporation, joins the Moss' board.

AFRICAN THEATRES

Report of **African Theatres** for the year to December 31 last, submitted in Johannesburg on March 5, shows income of £277,518, compared with £291,665. This is made up by revenue from subsidiary companies, £187,092, and rents, £90,426.

Office and management expenses take £3,752, against £1,996; interest, £10,228 (£18,210); directors' fees, £2,752 (£2,771); taxation, £66,385, compared with £52,158, leaving a net profit of £194,390, compared with £215,530. This net profit is subject to current tax accrued, estimated at £60,000.

Preference dividend requires £30,000 (same), and a final dividend on the ordinary, again making 22½ per cent., leaves £291,445 to be carried forward, in comparison with £239,555 brought in.

NEW PRIVATE COMPANIES

Priority Hall (Folkestone), Ltd.—Registered March 2. Capital, £100 in 100 shares of £1. Theatre and kinema proprietors, etc. The first directors are: Wm. G. Elcock, C.A., 23, Culross Lane, W.1; Walter Fellows, 64, Park Street, W.1, secretary. Secretary: W. Fellows. Registered office: 37, Bedford Square, W.C.1.

Bangor County Theatre and Cinema, Ltd.—Registered March 9. Capital, £8,500 in 8,500 shares of £1 each. Kinema proprietors, etc. The directors are: Abraham I. Barnett, 14, Broderick Avenue, Blackpool, managing director of Barnett Bros. (Small Wares), Ltd.; Mrs. Margaret F. Hesk, 179, Church Road, Litherland, Liverpool, 21. Solicitors: W. J. and E. H. Tremellen, 191-7, St. Stephen's House, S.W.1. Registered office: County Theatre, Bangor.

Apex Film Production and Entertainments, Ltd.—Registered March 2. Capital, £100 in 100 shares of £1. Film producers, renters, etc. Solicitors: Stanley Jarrett and Co., W.1. Registered office: 27, Noel Street, W.1.

Amusements (Stirling), Ltd.—Private company. Registered in Edinburgh March 5. Capital, £100 in 100 shares of £1. Objects: To carry on the business of recreation, entertainment and amusement proprietors, etc. The first directors are Mrs. M. H. Barrack, Crighton, Westerton Drive, Bridge of Allan; Mrs. Emily Barrack, 80, Carden Place, Aberdeen. Registered office: Corn Exchange Road, Stirling.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

British Independent Exhibitors (Distribution) Co., Ltd., 91, Shaftesbury Avenue, W.1.—Hubert A. Hawes, of 1, Townsend Drive, St. Albans, ceased to act as receiver and/or manager on February 28, 1945.

BOLTON C.E.A. WANT SUNDAY OPENING

MEMBERS of the Bolton (Lancs) C.E.A. have decided to explore the possibilities of obtaining permission to open the town's nineteen kinemas on Sundays.

This decision was taken at a meeting held last week under the chairmanship of J. Greenhalgh (Gem Cinema). Eighteen members attended, sixteen voting in favour of S.O. The other two abstained from voting.

The view was expressed that since so many townships had S.O., patronage was being lost to Bolton kinemas, due to the public travelling to Preston, Manchester, Salford, Bury and even Oldham, and seeing films in these towns on Sunday evening, often before the films were shown in Bolton.

Charity Concerts Help

Mr. Greenhalgh said that whenever charity concerts were held in the town on Sunday evening as many people were turned away as could be got in. By opening all the kinemas on Sunday evening for one performance he felt they could attract 20,000 people.

Other members spoke of the demand in the town for Sunday opening. One member felt that the attitude of the police throughout Lancashire was changing regarding Sunday kinemas.

It was decided that an appointment for a deputation, led by the Secretary, should be made with the Town Clerk to put forward their views.

Newcastle Kinema Sale

The Heaton Assembly Rooms, including the Heaton Electric Theatre, Newcastle, have been sold by the local company to Shepherd's, of Ashington, Northumberland, whose dance hall in that town was recently destroyed by fire.

In addition to the kinema, the Assembly Rooms operate dancing and catering businesses.

Manager Frank Tabrah is remaining with the new owners for a few weeks. Other changes of staff are contemplated.

Catford's Collections for Red Cross

As a result of the drive for the Red Cross Prisoners' of War Fund, the Plaza, Catford, collected £306 10s. Manager Barbara Bradford arranged a whist drive in connection with the appeal. The total doubled a previous appeal.

The next meeting of the Bristol branch of the C.E.A. will take place on Wednesday, March 28, at the Bristol Chamber of Commerce. In future, the monthly meetings will be held on the fourth Wednesday in each month instead of the third Tuesday.

Leslie George Price, of 21, Goldsmith Avenue, Acton, was sent to prison for six months at Sheffield for stealing a sound trailer and lens valued £9 10s. from the Globe, Sheffield, the property of Sheffield and District Cinematograph Theatres, Ltd.

BUTCHER'S *announce*

Boys of the Old Brigade

By permission of THE COMMISSIONERS, THE ROYAL HOSPITAL, CHELSEA.

The Story of The Royal Hospital and its Scarlet Uniformed Veterans, including "Old Timers" of the:—

Seaforth Highlanders, 19th Hussars, Royal Horse Artillery, Royal Army Service Corps, Royal Garrison Artillery, Dragoon Guards, Coldstream Guards, several County Regiments, Devonshire Regiment, Black Watch, Buffs, Royal Scots, Royal Irish Regiment, Gloucesters, Leicestershires, South Wales Borderers, King's Dragoons, Royal Artillery, Durham Light Infantry, Lancashire Fusiliers, Royal Welsh Fusiliers, Cheshire Regiment, Connaught Rangers, Rifle Brigade, Old Contemptibles, Gordon Highlanders, Royal Field Artillery, Eighth Hussars, King's Liverpool Regiment, Seventh Hussars, Scots Guards, Royal Engineers.

ROAD TO RUSSIA

THE STORY OF PAIFORCE

(PERSIA and IRAQ FORCE)

The story of an Army created in 1942 to guard our oil and carry supplies to Russia. In climate that varies between 125 degrees in the shade to 25 degrees below freezing point, this great task has been achieved.

Presented by the Ministry of Information (Middle East)

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F. W. BAKER, Managing Director

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Directed by ROBERT SIODMAK **Produced by ISLIN AUSTER**

RELEASED JULY 23

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127-133 Wardour Street, W.1

A GEROUS • DIF ERENT

ICTUR

PROVINCIAL TRADE SHOWS

CARDIFF, Odeon	Tuesday, 3rd April, at 10.45
BIRMINGHAM, Scala	Tuesday, 3rd April, at 10.30
NOTTINGHAM, Scala	Tuesday, 3rd April, at 10.45
LIVERPOOL, Trocadero	Wednesday, 4th April, 10.45
GLASGOW, La Scala	Wednesday, 4th April, 10.45
SHEFFIELD, Cinema House	Wednesday, 4th April, 10.45
MANCHESTER, Theatre Royal	Friday, 6th April, at 10.45
NEWCASTLE, Essoldo	Friday, 6th April, at 10.45
LEEDS, Tower	Wednesday, 11th April, 10.45

UNIVERSAL PICTURES

with CLAUDE RAINS and WALTER ABEL · RICHARD WARING · GEORGE COULOURIS
MARJORIE RIORDAN • Screen Play by Julius J. & Philip G. Epstein • From Story by "Elizabeth" • Music by Franz Waxman • Directed by VINCENT SHERMAN

JACK L. WARNER, Executive Producer

Produced by **Julius J. & Philip G. Epstein**

Eagle-Lion's Plans for Scandinavia

INTEREST IN SWEDISH DISTRIBUTORS

E. T. Carr's Visit

DETAILS of his recent deal in Sweden for the distribution of Eagle-Lion product were given last week by E. T. Carr, who has spent six weeks in the country. In this period he has negotiated for the release of Eagle-Lion product through Eagle-Lion-Lux Films, a new distributing organisation, in which Mr. Rank has acquired a predominant interest.

The original negotiations were with Lux Films, a recently established but very successful producer-distributor organisation. Under the new agreement, which will operate as from April 1, the distribution end will be merged in Eagle-Lion-Lux Distributors, although the production side will continue to operate as before and will contribute five subjects annually for release through the newly formed distribution set-up, of which J. Arthur Rank is chairman. Managing director of the new company is Captain S. Nygren, who is also managing director of Lux Film Productions.

The whole output, including shorts, of Eagle-Lion pictures, will be accordingly distributed in Sweden. The films will not be dubbed, but sub-titles will be added in Swedish.

"This means that our films will be in competition with American films in Sweden rather than with the Swedish films," Mr. Carr said.

Other Scandinavian Interests

Eagle-Lion has further advanced their Scandinavian interests. In Finland an independent firm has been appointed as an agent, and distribution in Denmark and Norway will eventually operate from the London office. After the war Germany will not be excluded from the company's European expansion.

"Mr. Rank is not overlooking Australia," Mr. Carr said, "which country I hope to visit towards the end of year. At present we are very satisfied with the way in which 20th Century-Fox are handling our products."

Set-up of Swedish Industry

Describing the Swedish industry, he said that £12,000 was considered a good price for any production. The public, which was intensely nationalistic, liked Swedish films, but foreign films (particularly English and American) were very popular, especially in the large towns.

There were 1,800 kinemas in Sweden, of which only a few of the better houses were in the control of the circuits. Most of the kinemas were very small, but there were some good ones in Stockholm, the largest of which seats 1,300.

Mr. Carr intimated that in the near future Eagle-Lion hoped to be able to possess a shop-window in Stockholm.

E. T. CARR
Managing Director of Eagle-Lion

Censorship at the beginning of the war had been strict, but to-day crowds were seeing "The Way Ahead," "In Which We Serve" and "Western Approaches." "Fanny By Gaslight" was also doing good business.

Referring to the cuts in raw stock, Mr. Carr said that Eagle-Lion were having to make copies of "The Way Ahead" in this country for American distribution. He hoped the Government would be sympathetic in regard to their problems of foreign distribution. On no account would they use any German raw stock which may be available in Sweden.

Northants and Request for S.O. Ban

Northants County Council General Purposes Committee considered representations from the Wellingborough and District Free Church Federal Council and other bodies, that the licensing authority should impose a condition on S.O. that no children under the age of 16 should be admitted. The representations weere stated to be put forward on the ground that such a course would be to the moral and spiritual advantage of the children.

The committee considered the matter, but was not prepared to recommend the council to attach such a condition.

HANTS C.E.A. TO HOLD MONTHLY MEETINGS

Members Desire Opportunity for More Discussion

IN order that delegates to the C.E.A. General Council may be properly acquainted with the views of the branch on important natters, the Hampshire and East Dorset branch will meet in future nonthly on the first Wednesday in each month. The motion was on the agenda as a resolution from the Bournemouth sub-section.

Proposing the adoption of the resolution, Coun. BRAVERY said the sub-section felt that several things were happening of which the members knew little. For instance, the members had had no opportunity of discussing catering wages which might mean that many members would have either to close their cafés or resign from the C.E.A. There was also the managers'-agreement.

The Secretary (H. MITCHENER) said these matters had been before the branch in correspondence.

Coun. BRAVERY: But they have not been discussed before they have become accomplished facts. He felt that members should have a say in those matters.

The CHAIRMAN (Ald. Wright) said the matter of the catering wages had been fully publicised, but if members wanted to discuss these matters they had only to ask that they be put on the agenda. The Catering Wages Agreement was in conjunction with the agreement with the N.A.T.K.E. agreement, and had to come.

Local Details Needed

The SECRETARY said with regard to the catering agreement he had a very urgent request to know local details, and he got into touch with the exhibitors concerned and put forward the views expressed in their letters. That was about a year ago.

Asked as to the number of meetings last year, the SECRETARY said there were seven, besides sub-section meetings and committee meetings, also meetings in connection with the Dorset Sunday kinema matter.

The resolution asking for monthly meetings of the branch was seconded by Mr. GLENISTER and carried.

Chairman Resigns

Following the decision for monthly meetings, the CHAIRMAN said that he was afraid that he must resign from the chairmanship. He enjoyed doing the job, and as an ordinary member he would give his full support to the work of the branch, but he could not possibly find the time to attend 12 meetings a year at Bournemouth, which was the most convenient centre in which to hold the branch meetings. He took it that the remarks about the failure to have discussions on the Catering Wages Agreement and the new managers' organisation was a censure on the efficiency of the branch. (No, no.)

Headquarters Were Dictating

Coun. MEARS said other branches had complained that they had not been given the opportunity to discuss these matters before they became accomplished facts. The fact was that branches felt that headquarters was dictating to branches, and it should be the other way round: branches should be able to make their opinion fully felt before decisions were taken by headquarters.

Mr. TURNBULL said there was no reason why the chairman should resign if he could not attend all the meetings. There was a vice-chairman who could take his place if he was not present. He could not forget the good work Ald. Wright had done for the branch and its members.

Coun. MEARS said the members would be very reluctant for Ald. Wright to leave the chair. One of the reasons for the monthly meeting was that delegates should know what the members felt before they attended the General Council meetings.

The CHAIRMAN said if there had been urgent business requiring attention, meetings had always been called. There was a lot of work to do behind the scenes as well as attending meetings, and he felt if he was unable to be regular in his attendance he would prefer not to carry on as chairman.

The question of the extra work which more meetings would put upon the secretary in relation to his present remuneration was also raised.

Eventually it was decided to ask the chairman to reconsider his decision and to leave the matter over to the next meeting, together with the question of extra remuneration for the secretary.

Public at Film Pre-View

It was reported that a pre-view of the film "Wilson" at the Odeon Theatre, Bournemouth, was taking place that evening, to which a "large mass" of people had been invited free by the manager. The matter was discussed, the opinion being expressed that the practice was a bad one.

It was decided to report the matter to London with an expression of disapproval.

Projectionist Lectures

It was reported that the recent lecture to projectionists given in Bournemouth by R. R. Pulman, of G.-B., was very much appreciated, and the large number of projectionists who attended was thoroughly interested.

Mr. MERRICK said if projectionists would only take to heart what they were told by Mr. Pulman it would greatly assist in preventing mutilation of films.

It was decided to meet Mr. Pulman's expenses from branch funds, and to secure copies of the notes of his lectures to distribute to members for the benefit of their staffs.

LOW PRICE MATINEES

Hampshire Supports L. & H. C. Resolution

At the Hants and E. Dorset C.E.A., a letter was read from headquarters calling attention to the recent reaffirmation of the policy of not giving cheap-price matinées, and inquiring if any of these matinées were being given in the area covered by the branch.

The CHAIRMAN said he thought the secretary should keep that matter prominently in front of the members of the branch. He had always felt very unhappy about those cheap-price matinées, which had absolutely prostituted the business. If exhibitors had got any prestige and wanted to build on it, the idea of letting people into a kinema for three and a half hours for sixpence was a disastrous policy. As a proprietor he would rather see his kinema one-twentieth full at the proper prices of admission than packed out at cheap prices. He thought cheap-price matinées were disgusting and a blot on the industry.

The SECRETARY suggested he should circularise a copy of the letter.

Mr. BRAVERY said he believed that the Bournemouth Sub-Section of the branch was the first to bring the matter into the light, and two days after war broke out the first thing they agreed to was to stop cheap prices. He suggested that a copy of the letter from London should be sent to every kinema in their branch area, with a note to the effect that the branch unanimously endorse the opinion expressed therein.

This proposal was agreed to.

Over 1,000 Accrington members of Odeon Cinema Club were congratulated by Coun. W. W. Cocker, J.P., C.C., on their excellent behaviour at the Regal. Coun. Cocker presenting Savings Certificates to those who had collected thousands of match-sticks for a wounded soldier who made models from them. Manager Harry Murray was M.C.

Claire Trevor, Miles Mander, Anne Shirley and Dick Powell in a scene from RKO-Radio's FAREWELL, MY LOVELY, which is due for early Trade showing

DURHAM CLERICS' RESOLUTION

At the quarterly meeting of the Houghton-le-Spring Methodist Circuit, Durham, a resolution was passed for submission to the Durham authorities and the Home Office.

1. Higher quality of kinema pictures.
2. Non-admission of children under 14 after a specified evening hour.
3. That the use of day-schools be urged for showing good pictures, whereby judgment of the children could be educated.

STAHL PYRAMID REISSUE

The famous Ben Travers' farce, "Thark," which broke all records at the Aldwych Theatre, is to be reissued by Sthal Pyramid Films. The film features the original cost headed by Tom Walls, Ralph Lynn, Robertson Hare and Mary Brough, who star in the picture. The story concerns the riotous adventures of the comedy team at "Thark Manor," a weird and ghostly mansion, a haunted house with a laugh in every room.

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Co-ordination of Technical Education

ADVISORY COUNCIL TO BE FORMED

THE formation of a permanent Advisory Council for the consideration of the technical education throughout the Industry was decided upon by a meeting convened by B.K.S. Representatives of the Ministries of Labour and of Education and of the Directorate of War Training were present.

Various branches of the film Industry were present at the meeting at which the terms of reference of the proposed advisory council were agreed upon.

Proposed Conditions

The following resolution was carried unanimously:

"That, realising that the success of the proposed Council would be dependent upon the full support of all sections of the Industry, the bodies here represented constitute themselves into a Conference to explore the possibility of creating a permanent Advisory Council, to draw up and submit provisional plans and constitution, and to enlist the support of other bodies with similar objects.

It was agreed that the name of the proposed body should be the Joint Advisory Council for Education in the Film Industry. The objects of the proposed Council should be "To examine, report and advise upon the existing and future provision of educational facilities for the film Industry."

Not Concerned With Employment

It was re-affirmed that the proposed Council would function in an advisory capacity on educational matters, and that the subject of employment does not fall within its scope.

It was agreed that a further meeting be held on the third week of May, to which the Government Kinematograph Adviser and a representative of the Board of Trade should also be invited.

Torquay Pioneer's Death

William Mellor, who was the first to introduce pictures to Torquay 40 years ago, has died there aged eighty-eight. He ran steamboat pleasure services between Torquay, Paignton and Brixham, later started kinematograph shows at the volunteer drill hall and in 1907 opened the Picturedrome.

Manager's Sudden Death

Joseph Nicol, manager of the Cinema, Falkirk, was found dead in his office recently, following the afternoon performance. Death was due to natural causes. Mr. Nicol was 66.

Arturo de Cordova and Dorothy Lamour in A MEDAL FOR BENNY, forthcoming Paramount picture

KINEMA MANAGER FOR TRIAL

Receiving Charge

Kenneth Burland Parker (42), former manager of the Tudor, Dewsbury, and now of Underwood Road, Paisley, Scotland, appeared at Dewsbury, on March 10, on a charge of receiving cloth, value £10 17s. 3½d. knowing the same to have been stolen.

Parker pleaded "not guilty," and elected to stand trial at the next Quarter Sessions.

Three other men who were concerned in the theft of cloth from a local mill were dealt with summarily, and fines totalling £60 were imposed.

In the case against Parker, Chief Inspector Watkinson said it was impossible to put forward any direct evidence that Parker knew the cloth was stolen, but there were circumstances which would entitle the Bench to infer that he must have known it had not been obtained honestly.

Knight Dacre, one of the accused men, gave evidence of selling the cloth to Parker for 15s. a length. Other witnesses gave evidence of buying lengths of cloth from Parker.

The Bench committed Parker for trial at the next West Riding Quarter Sessions, and allowed bail on a personal surety of £25.

SWINDON LICENCES REGULATIONS

In renewing licences the Swindon Watch Committee has made the following condition in the case of the Empire Theatre: Children under 14 years of age, unless accompanied by an adult, not to be admitted to the gallery during kinema presentations. One male and two female attendants to be in attendance in the gallery at all times during film performances.

No person waiting to gain admission to a performance or otherwise shall be permitted to remain in any passage, corridor or staircase leading from any door marked "Way Out" or in any vestibule.

Southampton's £2,487 Effort for P. of W.

SOUTHAMPTON patrons responded handsomely to the C.E.A.'s annual effort on behalf of the Red Cross and St. John Prisoners of War Fund—a total of £2,487 being raised by the town's 14 kinemas.

The Regal (Odeon) headed the list with £519. Arthur New, the manager, who was a fighter pilot in the last war, topped his own target of £500.

He was helped in achieving his aim by a personal appearance by Staff-Sergeant Maurice Clayton, a local glider pilot who lost a leg in the Arnheim airborne landing, and had just arrived home after being repatriated.

Robert Burns, manager of the Forum (A.B.C.) who, only three weeks earlier had raised £563 for the King George's Fund for Sailors, extracted a further £452 for the P. of W. Fund.

Collections in other Southampton theatres for the same cause were as follows:—

Empire, £466; Rialto, £146; Plaza, £127; Savoy, £113; Broadway, £109; Palladium, £100; Regent, £100; Atherley, £89; Gaiety, £78; Classic, £74; Ritz, £58; Woolston Picture Theatre, £52.

In the adjacent township of Totton, F. W. Clarke, manager of the Savoy, raised £116.

Chinese Co-op. Pioneers

"Kung Ho," a 16-mm. film in colour, with a running-time of approximately 25 minutes, is an earnest attempt by the London Co-operative Society, Ltd., to record the inception of the Chinese Industrial Co-operatives.

Had this been filmed in China with natural background and with native artisans, it would have carried conviction, but as this was impossible, the production took place in Britain with the assistance of members of the Anglo-Chinese Development Society and others who know both China and the subject.

Though earnest in conception, well filmed by Pioneer Films, and sufficiently authoritative to serve as a record for the Society, it has insufficient mass interest to become a commercial proposition.

PAID FINE "UNDER PROTEST"

Appearing at Durham magistrates' Court for non-payment of fines Robert Edwards (54), kinema proprietor of Field House Lane, Durham, said: "I have decided to pay under protest. It was a vindictive fine. The case was not proved, and I think it was only a bit of prejudice."

Edwards was fined £20 in January for breaches of the conditions attached to a music and dancing licence of the Majestic Ballroom at Esh Winning and ordered to pay £9 6s. fees and costs.

It was then stated he held a dance from 12.15 a.m. to 4 a.m., although the magistrates had refused an extension.

Barbara Stanwyck and George Brent in a scene from MY REPUTATION, which Warner Bros. will Trade show on April 11

ROCHDALE SUNDAY CONCERTS

Free Charity Show to be Given

Permission to hold Sunday evening concerts at the Regal (A.B.C.) was granted by the Rochdale (Lancs) Licensing Magistrates last week, on the condition that one show should be given on behalf of a charity named by the magistrates.

The magistrates were informed of the popularity of Sunday concerts in the past 12 months, when the kinema had been filled on five occasions, the average attendance being 1,353. The owners were anxious to give a charity performance.

F. J. Burns, manager, agreed that the percentage of Service men who attended the concerts had been only 0.4, but added that many soldiers did not take advantage of the reduced prices for the Forces.

Louis Lewis, A.B.C. district supervisor, said that £161 was raised by one concert for charity two or three years ago, but no entertainment tax was then paid.

The magistrates were satisfied with the Chief Constable's report that the character and conduct of the concerts was good.

SOVIET INSTITUTE OF CINEMATOGRAPHY

TWENTY-FIFTH ANNIVERSARY

By Oleg Leonidov

A THREE-REEL film on the history of kinematography, containing excerpts from foreign and Soviet films is being prepared by the All-Union State Institute of Cinematography to celebrate the fiftieth anniversary of the invention of kinematography, the 25th anniversary of the Soviet Industry, and also the 25th Anniversary of the Institute.

The Institute was founded in Moscow for the training of kinema personnel in the first years of Soviet Power. During its twenty-five years existence more than 1,000 specialists have graduated, among them 170 producers, 300 cameramen, many actors and film playwrights.

Among the graduates are such specialists as the producers Vsevolod Pudovkin and Sergei Vasiliev (one of the producers of "Chapayev"), Boris Barnet (the producer of "Girl with the Box," "House on Trubnaya," "The Suburbs"), Alexander Faintsimmer, and Isidor Annensky, who screened many stories of Anton Chekhov.

Best cameramen of the U.S.S.R. graduated from this Institute: Anatoli Golovnya who filmed "Kutuzov," Mikhail Gindin, the film reporter Roman Karmen, Boris Makaseyev, Mark Troyanovsky and others. Fame has recently been gained by Nina Mazayeva and Galina Vodyanitskaya, young actress graduates who so sucessfully played the leads in "Sky of Moscow" and "Zoya" respectively.

Leading Technicians

Leading men of the Industry are among the instructors, who include Sergei Eisenstein, Vsevolod Pudovkin, Sergei Gerasimov and Boris Babochkin. Each one has his own studio and takes students through the complete course. Their activities during the first two years of the war were particularly intensive when studios of Moscow and Leningrad were evacuated to the capital of Kazakhstan, Alma-Ata. This enabled students of the Institute to take advantage of the knowledge of specialists of the best studios in the country.

Of the cameramen who graduated from the Cameraman's Faculty in 1939-1942 95 per cent. went to the front as film reporters. Their work bears the stamp of the seasoned professional. Six operators, graduates of the Institute, have been awarded the Stalin prize.

No less excellent results have been yielded by the newly organised Art Faculty of the Institute, which trains decorators and other specialists. The instructors are Alexander Ptushko, producer of "New Gulliver," the artists Joseph Shpinel, Boris Dubrovsky-Eshke and others. Successful graduates have immediately established themselves firmly in production. Some of them are doing their own films, while others are still working under the supervision of old timers, though as full-fledged artists. In 1944, the Art Faculty enrolled a group of students especially for animated cartoon work.

Scenarists

A number of students who graduated from the Scenario Faculty are playwrights of to-day: Eugene Pomeshchikov, author of the screen comedies "Rich Bride," "Tractor Drivers," "New Adventures of Schweik"; Mikhail Papava, who wrote the scenario for "Bykovtsy," produced by Boris Babochkin,; Zinaida Markina, who wrote scenarios for "Last of the Gypsy Camps," "Komsomolsk," "Dursun" and "Resurrection," the latter a story of the restoration of a collective farm destroyed by the German Fascists.

At present the Institute is training special scenario writers for the screening of great literary works which take an important place in Soviet production plans.

Actors' Training

The Actors Faculty not only considers the natural gifts of the applicants, but also their appearance, and particularly their physical conditions.

After graduation students undergo two years of special training under the guidance of producers. Depending upon their capabilities they then become independent producers or assistants.

To qualify for entry to the Institute the student must have a secondary school diploma and pass the entrance examinations. Since producers and playwrights require not only a general education but also a certain amount of experience, the age-limit for entry has been raised to 22-23 years.

The Institute possesses an excellent film library which is largely used for visual instruction; it also has the very first films produced in 1895 by August and Louis Lumiere.

Sergei Vasilyev (second from left) art director of the Lenfilm studios and artists examining a model of one of the settings from the film AERIAL SLOW COACH

"GOING MY WAY" WINS THE ACADEMY AWARD

FIVE PARAMOUNT DISTINCTIONS: BING CROSBY COMES OUT TOP

HOLLYWOOD'S annual Motion Picture Academy Awards have now been announced for last year. "Oscars" — gilt statuettes — are awarded to winners.

Paramount's "Going My Way" is voted the best film of the year.

Bing Crosby gets the award for the best acting performance of the year, for his work in "Going My Way?"

Ingrid Bergman is voted outstanding actress for her performance in "Murder in Thornton Square."

Best supporting player performance was that by Barry Fitzgerald —also in "Going My Way?"

Ethel Barrymore's work in "None But the Lonely Heart" was voted the best performance by a supporting actress.

Leo McCarey wins the award for the best direction—"Going My Way?" again.

"Going My Way?" also provides the winners for the best-written screen play—by Frank Butler and Frank Cavett.

Other awards are: Lamar Trotti ("Wilson"), best original screen play; Leo McCarey ("Going My Way?") best film story; Darryl Zanuck, special Irving Thalberg award for outstanding production of the year.

Margaret O'Brien is voted best child actress.

Bob Hope wins the special Honorary Academy Life Membership for outstanding war efforts.

LOOKING FOR TALENT

Nowadays Carroll Levis, back from the war fronts, is seeking more "discoveries." This time he is using the kinema as a means of contact.

In Edinburgh, this week, the New Victoria, Edinburgh, staged a nightly session with Carroll Levis as judge; entrants included all sorts of entertainers, and the winner will be given on March 26.

This is one of a series of such contests being held in various parts of Britain.

They Got Their Kinema

After two years of controversy and refusal to authorise the supply of equipment, inmates at the Dunfermline Combination Home and Hospital (which is the former "Poorhouse") will get its own. Money provided by public-spirited local people has been earmarked for this purchase, and despite opposition by the Board of Trade, the governors have succeeded in getting the equipment. Kinema entertainment began this week, and the inmates have been duly appreciative.

The Birmingham Film Trade Comforts Fund is urgently in need of financial assistance. Manager "Vic" Jones (20th-Fox), chairman, said that the balance in hand is only sufficient to send the "boys and girls on service" another monthly gift of 10s. each. Since the beginning of the year the number of members of local renting staffs joining the Forces has increased to 76.

Sheila Sim, plays a Land Army Girl in RKO Radio's GREAT DAY. Eric Portman and Flora Rodson co-starring vehicle

SCOTS BATTLE AGAINST "POACHERS"

MANAGERS in many parts of Scotland have been troubled by the activity of "floaters"—employees who float from one concern to another and who become efficient employees to none. The general result of this state of affairs—largely a war-time development resulting from the acute shortage of labour—has been that managers have never had a decent chance to make efficient arrangements because of the danger that any severity or even normal discipline resulted in the refusal of the employee to undertake the work required, and his, or her, departure for the kinema along the street. Even page boys have been bitten by the virus, and in quite a number of centres our reporter finds managers worried and annoyed by the activities—or non-activities—of these juniors who, when disgruntled, hand in their uniforms and depart at short notice.

A solution to the problem is possible, and has in fact been achieved in some centres.

In one Scottish centre, a gentleman's agreement operated, and possibly still operates between the managers who otherwise competed keenly. Under this agreement an employee who left any one house and sought employment at another was refused unless the change was considered legitimate.

The system may have its defects and be open to abuse, but it does solve the problem of "floating."

Minney to Produce "Magic Bow"

(FOR GAINSBOROUGH)

R. J. Minney whose production, "Madonna of the Seven Moons," proved to be such a great box-office triumph, is now producing "The Wicked Lady." Leslie Arliss, who is directing, also prepared the script, is considered one of the best to be put into production by Gainsborough.

The cast headed by Margaret Lockwood, James Mason and Patricia Roc, includes such well-established players as Felix Aylmer, Griffith Jones, and Gainsborough's new discovery, Michael Rennie.

The story, which brings the legendary highwayman back to the screen, includes the fantastic carnival on ice that took place at Westminster when the Thames was frozen over in the great "freeze up" in 1683; it also includes the reconstruction of a public hanging of a notorious highwayman at Tyburn almost three centuries ago.

Minney's third production for Gainsborough will be "The Magic Bow," based on a love story of Paginini's early life. Negotiations have almost been completed for Yehudi Menuhin to record the sound track.

NAMES IN THE NEWS

THE 19-year-old son of **M. Crowley**, manager of the Exchange (Gaumont), Northampton, has received his commission with the R.E. He is Anthony James Crowley and is stationed in India.

After 17 months at the Islington Empire (A.B.C.), **Walter Kaye**, who has been in the Industry for 28 years on both exhibiting and renting sides, has resigned.

He has been succeeded at Islington by **L. Barnes**, a comparative newcomer to the Trade, who has been assistant manager at the Mile End Empire since October, 1942.

Assisting Mr. Barnes at the Empire is **Capt. H. W. Vanderstay**, who, before joining A.B.C. ten months ago, was gold mining in West Africa and subsequently served in the Indian Army.

R. Bruce, who left retail trade with a famous stores to join Odeon at the end of 1942, being in charge of the Edgware Road kinema, returned at the beginning of this year to the Leicester Square Odeon as house manager under Bill Thornton, a post he had held previously.

His post at Edgware Road was filled by **C. E. Wythe**, a recruit to films from Fleet Street, where he spent 20 years in publishing accountancy. He used to be assistant manager at his present house before being drafted for a period to the Midlands.

Sydney W. Hewlett, who has been with the Granada circuit for 15 years and has managed the Walthamstow Granada since 1939, has been transferred to Rugby. His successor at Walthamstow is **G. Baldwin**, who was his assistant there from July, 1942.

Corporal George Hutchin, R.A.S.C., is in hospital. "George," who prior to joining the Services assisted his father, manager "Charles" Hutchin, of the Walturday Co., rejoined his unit a few weeks ago after doing munition work at Coventry.

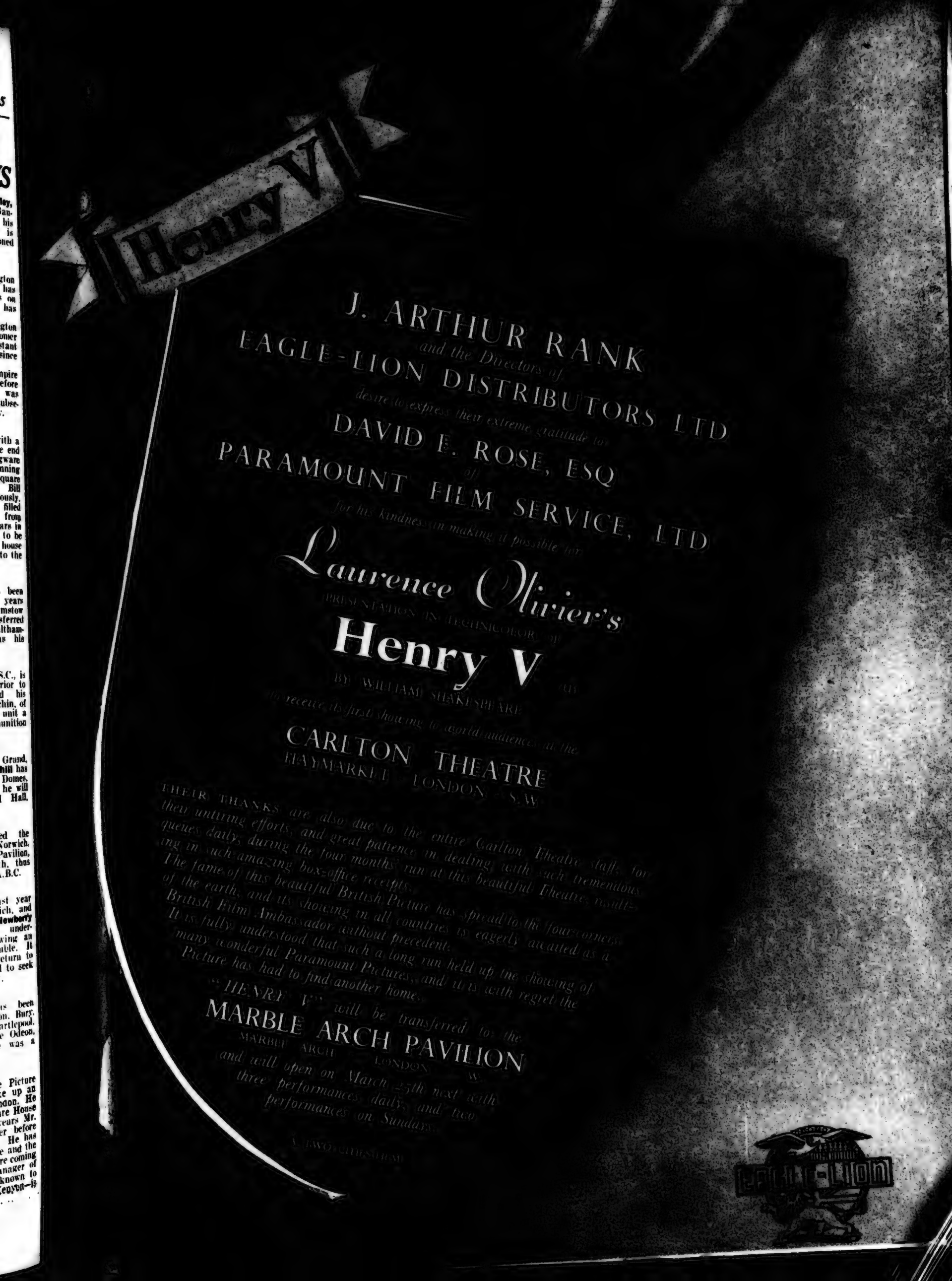
After a short period at the Grand, Herne Hill, manager **V. C. Churchill** has been transferred to the Golden Domes, Camberwell, from which kinema he will also manage the New Grand Hall, Camberwell.

John Berwick has resigned the management of the Regent, Norwich, and has been appointed to the Pavilion, Britannia Pier, Great Yarmouth, thus severing his association with A.B.C.

Stephen Sanders, for the past year manager of the Carlton, Norwich, and previously assistant to **Sam Newberry** at the Norwich Odeon, has undergone a major operation following an X-ray diagnosis of gastric trouble. It is not expected that he will return to Norwich as he has been advised to seek employment on the South Coast.

J. A. Campbell, who has been appointed manager of the Odeon, Bury, comes from the Odeon, West Hartlepool, and before that he was at the Odeon, Darlington. At one time he was a projectionist with A.B.C.

E. O'Neill-Ford has left the Picture House, Rickmansworth, to take up an appointment as manager in London. He has been succeeded at the Picture House by **Fred Curtis**. For many years Mr. Curtis was a theatre manager before entering the kinema business. He has managed the Richmond Theatre and the Theatre Royal, Stratford. Before coming to Rickmansworth he was manager of the Star, Fulham. His son—known to kinema fans as Peter Kenyon—is organist on the Odeon group.


Henry VI
J. ARTHUR RANK
and the Directors of
EAGLE-LION DISTRIBUTORS LTD
desire to express their extreme gratitude to
DAVID E. ROSE, ESQ
of
PARAMOUNT FILM SERVICE, LTD
for his kindness in making it possible for
Laurence Olivier's
PRESENTATION IN TECHNICOLOR OF
Henry V
BY WILLIAM SHAKESPEARE
to receive its first showing to world audiences at the
CARLTON THEATRE
HAYMARKET LONDON S.W.
THEIR THANKS are also due to the entire Carlton Theatre staff, for their untiring efforts, and great patience in dealing with such tremendous queues daily, during the four months' run at this beautiful Theatre, resulting in such amazing box-office receipts.
The fame of this beautiful British Picture has spread to the four corners of the earth, and its showing in all countries is eagerly awaited as a British Film Ambassador without precedent.
It is fully understood that such a long run held up the showing of many wonderful Paramount Pictures, and it is with regret the Picture has had to find another home.
"HENRY V" will be transferred to the
MARBLE ARCH PAVILION
MARBLE ARCH LONDON W.
and will open on March 25th next with three performances daily, and two performances on Sundays.
A FAVOUR TO RETURN
EAGLE-LION

Hangover

Square
HANGOVER SQUARE
The All-Crime Best Seller
20
CENTURY-FOX

Lester Cowan

A TRULY GREAT MOTION PICTURE

TOMORROW THE WORLD!

FREDRIC MARCH

with AGNES MOOREHEAD

JOAN CARROLL

AND THE SENSATIONAL SKIPPY HOMEIER

Directed by LESLIE FENTON

UNITED ARTISTS

O'BRIEN AND THE SMALL CAFES

A Word from Snape

MY friends urge me to reply to Mr. O'Brien's diatribe against those who refuse to follow him beyond the requirements of the Catering Act.

Now, with a chance of increasing the membership of his union, Mr. O'Brien acclaims the Catering Act and comes in on the crest of the wave as the Café Workers' champion.

Yesterday Mr. O'Brien had to "cane" one of the circuits for daring to pay the additional wages before he could get the café workers into his union by putting himself forward to them as their champion and deliverer. To-day the circuits are infallible, and no small café owner must fail to march in step with them to Mr. O'Brien's trumpet call.

The circuits are, of course, no more omnipotent that is Mr. O'Brien, and it is hoped that the increasing number of those who were becoming averse to the N.A.T.K.E version of the Act will not allow themselves to be intimidated by Mr. O'Brien's invective.

Those who disagree with Mr. O'Brien *do not disagree with the Catering Act*—as he wishes to imply.

Mr. O'Brien's criticisms are, of course, exaggerated and contain inaccuracies. The fact is, of course, that Mr. O'Brien overstepped the requirements of the Act in his demands, and he shrieks in feigned horror now that his action has been discovered.

There is nothing makes a man so angry as when he knows he is hopelessly in the wrong. Mr. O'Brien appears to be very angry!

ALFRED SNAPE.

Snape Circuit, Fennel Street, Manchester.

A WISE LEADER

You devoted part of your leading article last week to the subject of the managers' section.

Your remarks are wise and timely and will be appreciated not only by the members of the C.M.A., but also by the majority of managers throughout the country and a substantial proportion of the exhibitors.

W. L. PEMBER,
National Secretary.

Cinema Managers' Association, 71, South End Road, Hampstead. N.W.3.

Robert Gilbertson, manager of the Royalty, Gosforth, Newcastle, was injured by a car while crossing a street recently. The driver, a youth of 17, was later fined for driving "without due care and attention." Mr. Gilbertson's injuries are not serious.

E. J. Coole, late of A.B.C. Booking Dept., has left the Scala, Bath, to take control of the Castle Playhouse, Hurstmonceaux, Sussex. He entered the Trade 11 years ago, starting in Warner Bros. despatch department at the age of 15. He has since held positions with RKO-Radio and Fox in their booking depts.

William C. Harte, vice-chairman of Sheffield C.E.A., has been appointed manager of the Rotherham Hippodrome to succeed the late Charles Danton. **L. Hetherington,** who has had kinema experience at Carlisle, has been appointed assistant manager to him.

A Page of Letters :—

LONG-SERVICE RECORDS: CLAIMS FROM MANAGERS

THIRTY-THREE YEARS IN ONE KINEMA!

JOSEPH LEVEY, of Moseley, Birmingham, was in the news recently—having completed 25 years' continuous service as manager at one kinema.

A number of managers now claim that they can beat his record, and to-day the KINE. *publishes a selection from the letters which correspondents have sent in.*

I SHOULD like to congratulate, through you, Joseph Levey, of the Moseley Picture House, Birmingham, on completing 25 years of continuous service at the same hall; it is a record to be proud of.

He is also to be congratulated on his choice of employers, and his employers are evidently proud of the fact of Mr. Levey's long service. I am sorry, however, to have to take his record away. I can point to Herbert Upton, of the Hippodrome, Bingley, with at least 30 years, and also to myself with nearly 33 years at the Cross Hills Picture House.

So Joseph now has a target to shoot at, and I hope he makes it. Good luck to him.

CHARLES NUTTALL.
Cross Hills Picture House.
Near Keighley, Yorks.

I AM one of the four you mentioned in the KINE. of March 8 —25 years' management in one hall.

I came from Lancashire to Darlaston, S. Staffs, 33 years ago to manage the Picturedrome; after four years I took over the management of the Olympia, Darlaston, and for the last 29 years I have been in charge of this hall. Is this a record?

WALTER MOULD.
Olympia Kinema,
Darlaston, nr. Wednesbury,
S. Staffs.

YOU are asking if anyone could equal 25 years at the one kinema. Just as a matter of interest I can claim to have been 29 years at the Queen's Picture House.

R. P. RUTHERFORD.
Queen's Picture House,
Wallasey.

I WAS very interested to read of Joseph Levey's record. I am afraid that Mr. Levey will have to look to his laurels, as I have been manager at this kinema since February, 1919.

Incidentally, my secretary and chief cashier, Mrs. L. Hodges (known as "Dinah" to many London film executives and South Coast representatives), celebrates her twenty-five years' employment with me during this present month. My chief usherette, Miss D. Page, holds, however, the best record, as she joined this company during the last Great War.

REG. G. BRIGGS.
The Kinema de Luxe,
Lewes, Sussex.

I HAVE read with interest in your March 8 issue of Joseph Levey's 25 years as manager of the Moseley Picture House, Birmingham.

This is a grand record, but I feel that I must draw your attention to the following: W. E. Mulvey, of the Music Hall, Chester, has just completed 30 years' service as manager, and altogether has had 54 years' association with this kinema. This, I feel sure, will take a lot of beating.

W. REGND. WOOD, Assistant Manager, Gaumont Palace, Chester.

SINCLAIR HILL

IT was with deep regret that I saw Wing Commander Sinclair Hill was reported missing in the KINE. last week.

From my association—in the "silent" days—with this pioneer of British films, I recall happy memories of the team spirit which prevailed under his leadership.

He was a man always ready to adopt new ideas, and give opportunities to new talent. It was he who first brought Madeleine Carroll to the screen, in one of the last of his numerous silent films. "The Guns of Loos."

I trust you will permit me to express my appreciation of one who contributed so much to the advancement of the better type of film. His passing will be much felt by his old associates, and is a great loss to British production.

STANLEY IRVING.
R.N. Film Unit, Portsmouth.

GREETINGS FROM INDIA

MY son Eric, who before joining the R.A.F. helped me in the management and film booking for my various theatres in Bucks and Middlesex, and for the last seven years at Sidmouth; and Bert Stell, who was originally manager of the Gaumont, Birkenhead, and other kinemas in the North of England, are now jointly responsible for the management and booking of films for the unit kinema where they are stationed in India.

They have written me to say how much they look forward to the arrival of the KINE, which I send them every week so that they can keep in touch.

And they have asked me if I think it would be possible, through your columns, to convey their greetings and kindest regards to their many friends in the trade.

CHARLES F. CHESHIR.
Coastlands, Salcombe Mount,
Sidmouth, Devon.

THE SCOPE OF A WAGES BOARD

More Catering Problems

G. GRIFFITHS MARRIS, secretary of the Incorporated Association of Purveyors of Light Refreshments, writes with reference to reports in the KINE. of discussions on the Catering Wages Act.

It appears, he says, to be taken for granted that if a voluntary wages agreement is concluded, the parties to the agreement will almost automatically be excluded from the scope of the recently established Statutory Wages Board.

Those who make this assumption must surely have overlooked the fact that the Catering Wages Commission is an independent body.

No one has power to commit it in advance to a course of action.

The Thing to Remember

It is also important to bear in mind that before any such variation could be made, the Commission would have to make investigations, publish a Notice of Intention, and receive and take into consideration written representations.

The Commission might then make a recommendation to the Minister of Labour, who would have to make an Order, which would then have to be laid before both Houses of Parliament for forty days, during which time it may be annulled by a resolution of either House.

No Mere Formality

The procedure is not quite the mere formality suggested by the words: ". . . to apply to be taken out of the Wages Board," and "Until by joint action with the N.A.T.K.E. kinema cafés come outside the Wages Board." There is no doubt that the Commission would receive many representations against any such variation because **the scope of a Wages Board is wider than mere wages and conditions and the ordinary catering trade could not be expected to welcome a discrimination in favour of a particular section.**

There is one other matter upon which the kinema Industry may have been misinformed. Mention is made in the KINE. of February 22, 1945, on page 5, of the voluntary agreement fixing terms and conditions to apply to the whole country in contrast to "Regional or District Catering Wages Boards when constituted."

These Regional or District Catering Wages Boards simply do not exist. The three Wages Boards either set up or recommended already are nation wide. There is no indication of any intention on the part of the Commission to set up District Wages Boards.

Threat of Opposition

[The agreement between the C.E.A. and the N.A.T.K.E., has already been concluded and will presumably govern all wages and conditions of labour in kinema cafés and restaurants.

*There appears to be a threat of opposition to this agreement in the statement that "the ordinary catering trade could not be expected to welcome a discrimination in favour of a particular section."—*ED.]

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Bluebeard (Pathe)—American.	71 min. (A)	John Carradine, Jean Parker, Nils Asther.	"Jack-the-Ripper" type crime melodrama set in Paris in the gay nineties. Story rather far-fetched, but characterisation good, and climax tense.	Very good thriller. Not suitable for youngsters.
Bowery Champs (Pathe)—American.	61 min. (A)	Leo Gorcey, Huntz Hall, Evelyn Brent.	Rousing East Side Kids comedy crime melodrama. Story crowded, action fast and climax exciting.	Good pocket serial for industrial audiences. Nothing to harm youngsters. Feeble light-fare.
***Come Up Smiling** (Ambassador F.P.)—British.	65 min. (U)	Will Mahoney	Part musical sentimental comedy.	Harmless for youngsters.
Dad Rudd, M.P. (Ambassador)—Australian.	83 min. (U)	Bert Bailey, Connie Martyn.	Knockabout comedy in an Australian backwoods setting.	Sound popular booking.
Great Mike, The (Pathe)—American.	69 min. (U)	Stuart Erwin, Buzzy Henry, Gwen Kenyon.	Exciting comedy melodrama of the turf with an engaging small boy, horse and dog interest. Juvenile and animal players good and climax exciting.	Good general booking. Great for youngsters.
accuse My Parents (Pathe)—American.	68 min. (A)	Mary Beth Hughes, Robert Lowell, George Meeker.	Tin-pot domestic melodrama indicting irresponsible parents. Young star good, but story and support undistinguished.	Very moderate "programmer." Not suitable for youngsters.
Law and Order (Equity)—American.	57 min. (U)	Tom Tyler, Rex Lease, Margaret Nearing.	Hard-hitting outdoor comedy melodrama. Story straightforward, teamwork vigorous and scenery picturesque.	Handy western support. Good for youngsters.
***Place of One's Own** (Eagle-Lion)—British.	97 min. (A)	Margaret Lockwood, James Mason, Barbara Mullen.	Period "haunted house" mystery melodrama. Story intriguing. Feminine appeal immense.	Excellent British picture. Nothing to harm youngsters.
Prelude to Victory (Premier) Russian	50 min. (U)	—	Topical Russian War film depicting 1944 offensive.	Good showman's subject. Handy footage.
Secret Stranger, The (Equity-British)—American.	58 min. (U)	Rex Lease, Janet Chandler,	Fast moving outdoor comedy melodrama. Fights realistic.	Passable western support. Good for youngsters.
Singing Cowgirl, The (Independent)—American.	60 min. (U)	Dorothy Page, Dave O'Brien,	Compact outdoor musical comedy melodrama.	Reliable western second for the masses and youngsters.
Shadows of Suspicion (Pathe)—American.	69 min. (A)	Marjorie Weaver, Peter Cookson, Tim Ryan.	Smooth, disarmingly inconsequential comedy crime melodrama. Story exciting, cast versatile and climax showmanlike.	Acceptable popular second. Nothing to harm youngsters.
Suspect, The (General F.D.-Universal)—American.	85 min. (A)	Charles Laughton, Ella Raines, Stanley C. Ridges.	"Payment Deferred" crime melodrama set in gas-lit London. Characterisation very good, but psychological story slightly short on thrills. Feminine appeal strong.	Attractive title and star crime fare.
Swing Out Sister (General F.D.-Universal)—American.	60 min. (U)	Rod Cameron, Frances Raeburn, Arthur Treacher.	Romantic comedy musicale with gangster trimmings. Cast and staging good.	Moderate "second." Safe for juveniles.
Tarzan's Secret Treasure (M-G-M)—American.	81 min. (U)	Johnnie Weissmuller, Maureen O'Sullivan, John Sheffield.	Excellent general booking.	Great for youngsters.
West of the Rio Grande (Pathe)—American.	57 min. (U)	Johnny Mack Brown, Raymond Hatton, Christine McIntyre.	Half-pint outdoor comedy drama. Story actionful, cast versatile and scenery picturesque.	Good western support. Just the thing for youngsters.
***Yank in Australia, A** (Equity-British)—Australian.	64 min. (A)	Al Thomas, Hartney Arthur, Kitty Bluett.	Australian extravaganza. Treatment a trifle eccentric, but incidental touches amusing and interesting.	Novelty quota fill-up. Safe for youngsters.

* British picture. † In Technicolor.

REVIEWS FOR SHOWMEN

The Suspect

General F.D. Universal. American (A). Directed by Robert Siodmak. Featuring Charles Laughton, Ella Raines and Stanley C. Ridges. 7,657 feet. Release not fixed.

A "Payment deferred" crime melodrama set in gas-lit London, which deals exclusively with a cat-and-mouse battle between a respectable tradesman, who turns murderer when his nagging and suspicious wife refuses to divorce him, and a subtle, patient Scotland Yard Inspector. Extremely well acted and staged, the play interests psychologically, but somehow or other the director and scriptwriters fail to vest it with breathtaking suspense or furnish an exciting climax. The omissions cause it to fall slightly short of the "Double Indemnity" and "Laura" class. Nevertheless, it is good second best. Attractive title and star crime fare.

Story.—Philip Marshall, manager of a West End tobacconists, and his wife Cora, do not hit it. John, their only son, leaves home, and Philip looks for congenial company elsewhere. Mary, a pretty typist, provides it. Philip asks Cora to divorce him, but his mean, garrulous spouse stubbornly refuses. In desperation he kills her. The coroner's verdict is "accidental death," but Inspector Huxley, of Scotland Yard, has his doubts and questions Philip without getting anywhere. Before he can interrogate Mary, Philip marries her. Gilbert Simmons, Philip's drunken and dissolute neighbour, who is also cross-questioned, guesses Philip's secret and attem[pts] blackmail and Philip is forced to liquidat[e] [him]. Philip and Mary, who, incidentally, is [com]pletely innocent, then book passage for C[anada], but just as they are about to sail Huxley tells Philip that he is going to arrest Edith Simmons' persecuted wife, for her husband's murder. The ruse works, and Philip gives himself up rather than let an innocent person be hanged.

Acting.—Charles Laughton contributes an intelligent and carefully gradu[ated] study and wins considerable sympathy [for] Philip, and Stanley C. Ridges is equally good as the shrewd and patient Huxley. [Hun]ter and Daniells is hunter are well matched. He is next best as the oily Simmons, and Ella

Continued on page

MARGARET LOCKWOOD · JAMES MASON · BARBARA MULLEN
A PLACE OF ONE'S OWN
Produced by R. J. MINNEY Directed by BERNARD KNOWLES
In Charge of Production MAURICE OSTRER
FROM THE NOVEL "A PLACE OF ONE'S OWN" BY SIR OSBERT SITWELL
SCREEN PLAY BY BROCK WILLIAMS

REVIEWS—*continued from page 22*

Raines, Rosalind Ivan and Molly Lamont also deserve mention as Mary, Cora and Mrs. Simmons.

Production.—The ending is, of course, a foregone conclusion—it couldn't be otherwise, for both the censor and public morality demand the full penalty for murder—but whereas in "Double Indemnity," "The Woman in the Window" and "Laura" the obvious is cleverly cloaked by surprise twists and intriguing by-play, this essay in homicide leaves practically everything to the audi- lacks imagination and its colourful period atmosphere. It asks a little too much of both. Still, it never bores, and, strangely enough, carries immense feminine appeal. Its intriguing title and big star values are other strong box-office points. Artistic, if somewhat placid, thriller, it definitely has wide potentialities.

Points of Appeal.—Intriguing and subtle story, very good stellar characterisation, excellent atmosphere, irresistible feminine angle, big promise of thrills and box-office billing.

I Accuse My Parents

Pathé. American (A). Directed by Sam Newfield. Featuring Mary Beth Hughes, Robert Lowell and George Meeker. 6,136 *feet. Release not fixed.*

TIN-POT domestic melodrama, which in a laboured pep-talk for selfish, irresponsible parents tells how an unhappy home environment drives a decent boy to bad company and crimes. Robert Lowell, a promising young star, makes the best of a bad job in the lead, but the tale itself is far too cheap and obvious to be of any moral value, let alone pave the way to exciting and intelligent screen entertainment. Its appeal, such as it is, is directed mainly to the sticks. Very "moderate programmer."

Story.—Jimmy, a young son of Dan and Margaret Wilson, a loose-living middle-class couple, is far from happy at home. Unable to endure the environment, he takes a job in a shoe store and becomes friendly with Kitty Reid, a night-club singer, who is the moll of Charles Blake, a racketeer. Blake wants Jimmy out of the way and tempts him with easy money. He falls, gets involved with the police and finally kills Blake in a fight. He is arrested and tried and blames his parents for his unhappy plight. The judge accepts the plea and he is later paroled in the custody of his parents, now fully repentant.

Acting.—Robert Lowell acts with sincerity and conviction as Jimmy, but Mary Beth Hughes is ill-cast as Kitty. Her acting lacks polish and her singing everything. John Miljan and Vivienne Osborne also show signs of wear and tear as Mr. and Mrs. Wilson, but George Meeker is in his element as gangster Blake.

Production.—The story has a challenging title and good technical presentation, but when all is seen, said and done it merely boils down to familiar gangster stuff. True, a few stern and appropriate words are delivered from the Bench at the finish, but we still fear that its effect on wayward parents will be anything but salutary. Anyway, this type of problem melodrama has been done to death. Its biggest attraction is its title.

Points of Appeal.—Good acting by Robert Lowell, slight feminine angle, robust gunplay and title.

Bowery Champs

Pathé. American (A). Directed by William Beaudine. Featuring Leo Gorcey, Huntz Hall and Evelyn Brent. 5,573 *ft. Release not fixed.*

ROUSING East Side Kids comedy crime melodrama, describing how Muggs, bright and resourceful office-boy leader of the gang, and his buddies solve a particularly complicated killing. The tough, high-spirited young leading players get plenty of laughs by murdering the English language, while the crime motif itself furnishes a good springboard for hearty horseplay. Good pocket serial for industrial audiences and, in spite of its "A" certificate, good for youngsters.

Story.—Muggs, leader of the East Side Kids, gets a job as copy boy in a New York newspaper office. Tom Wilson, former husband of Gypsey Carmen, one-time stage star, is murdered, and Gypsey is the obvious suspect. When the news comes through Muggs turns reporter and gets to work on the case. He and his gang eventually succeed in locating Gypsey, but are soon convinced that she is innocent. Ken Duncan, the victim's lawyer, and his dancer cutie, Diane Gibson, are the next on the list, and the boys follow them to Duncan's night-club hideout. They eventually get the goods on them and round them up, but not before Cartwright, explosive editor of Muggs' paper, comes under a cloud.

Acting.—Leo Gorcey is well cast as the resourceful Muggs; he has plenty of cheek and scores many laughs with his misuse of words. Huntz Hall, Billy Benedict and Gabriel Dell also register as the gang. Evelyn Brent is Gypsey, Thelma White is Diane and Ian Keith is Duncan, and all willingly play stooge to the youngsters.

Production.—The picture is more of a prank than a play, but its exuberant teamwork, fast action and exciting climax nevertheless put plenty of life, laughs and thrills into its compact celluloid.

Points of Appeal.—Laughable and energetic East Side Kids teamwork, fast action, amusing dialogue, hectic climax and star and series values.

Bluebeard

Pathé. American (A). Directed by Edgar Ulmer. Featuring John Carradine, Jean Parker and Nils Asther. 6,456 *feet. Release not fixed.*

HERE is a "Jack-the-Ripper"-type crime melodrama set in Paris in the colourful nineties, illustrating the homicidal idiosyncrasies of a painter crossed in love. The characterisation is good—John Carradine excels himself in the name part—the settings have glamour, both the direction and camera-work display imagination, and the morally sound climax is supercharged with thrills. Its elegant and intriguing veneer gives an artistic finish to a typical "thick-ear" shocker.

Story.—The police and populace of Paris of the nineties are disturbed by a series of brutal murders—girls strangled and tossed into the Seine. Gaston Morel, a promising artist and amateur puppeteer, is the mysterious and elusive killer.

Lucille, pretty shop girl, and Gaston meet and become friendly. Meanwhile, Francine, Lucille's sister, joins in the hunt for the killer. Lamarte, a questionable art dealer, has a hold over Gaston, and Inspector LaFevre, the police chief, sends Francine to comb Lamarte's establishment. She is recognised by Gaston and promptly murdered. Lamarte tries to get away, but Gaston takes no chances and kills him, too. Finally, Lucille becomes aware of Gaston's guilt, but it is only by the merest chance that she is not added to the maniac's list. He tries to escape, but poetic justice is served and he joins his victims in the Seine.

Acting.—Jean Parker, as Lucille, is attractive in the garb of the period, John Carradine convincingly adopts a sinister air as Gaston, Ludwig Stossel draws interesting character as Lamarte, and Nils Asther is adequate as LaFevre.

Production.—The story reveals the identity of the killer a little too early to reach the front rank of macabre mystery, but all the same the film has many tense and exciting moments and a showmanlike, if slightly grim, climax. Moreover, the incidental music, staging, costumes and photography are much above the average and give a valuable touch of colour to the creepy happenings. Exciting theatre, cunningly endowed with feminine appeal and a great title, it should reverse the well-known maxim "crime does not pay" at the popular box-office.

Points of Appeal.—Thrilling story, competent acting, very good technical presentation, excellent camera work, gripping climax and arresting title.

The Great Mike

Pathé. American (U). Directed by Wallace Fox. Featuring Stuart Erwin, Robert (Buzzy) Henry and Gwen Kenyon. 6,2[illegible] *feet. Release not fixed.*

REFRESHING and exciting comedy melodrama of the turf, turning on the staunch companionship of a small boy, a horse and a dog. The wholesome tale has the heart as well as plenty of action and, towards the end, piles up many breath-taking racecourse thrills.

Story.—Jimmy Dolan, an [illegible]-year-old boy, is deeply attached to Mike, a thoroughbred, entrusted to his care by his impecunious Uncle Joe. Mike and Corky, Jimmy's dog, are great pals, and Jimmy hopes one day to purchase Mike. Jimmy becomes acquainted with Colonel Whitley, owner of a neighbouring racing establishment, and Joe Spencer, Whitley's trainer, and Mike is tried out. The horse shapes exceedingly well, but just after the trial Uncle Joe writes and tells Jimmy that he has disposed of the animal to Kitty Tremaine, a film star. At first Jimmy is heartbroken, and Mike frets without his pal Corky, but before long Jimmy is given a chance to buy Mike back. He and Spencer then go into partnership, but racecourse crooks kill Corky and try to dope Mike before a big race. Again Mike frets, but in the end he finds another canine pal and lives up to his promise.

Acting.—Robert (Buzzy) Henry is an engaging and natural Jimmy, Stuart Erwin is sound as Joe Spencer, and Carl (Alfalfa) Switzer, Pierre Watkin and Edythe Elliott give good support.

Production.—The picture effectively plays on the friendship between the small boy, horse and dog, but neatly avoids the mawkish by mingling agreeable molasses with exciting and realistic racecourse thrills. There is plenty of clean humour and hearty roughstuff to punctuate the tears, and a showmanlike finale. A well-balanced and workmanlike job, it should make a particularly strong appeal to the family and youngsters.

Points of Appeal.—Human and intriguing story, clever performance by small boy star, captivating horse and dog, exciting racecourse thrills and strong family angle.

Law and Order

Equity British. American (U). Directed by Henri Samuels. Featuring Tom Tyler, Rex Lease and Margaret Meeker. 6,136 *feet. Release not fixed.*

HARD-HITTING, if unpretentious, outdoor comedy melodrama recounting a ranger's tough but successful tussle with a gang engaged in smuggling contraband across the U.S. border. The plot is a trifle obvious and the heroine is no pin-up girl, but the fights are staged with vigour and the scenery is entitled to full marks. It will please the industrial element and kids all right. Handy western support.

Story.—Tom, a forthright ranger, is out to get Travis, leader of a gang of smugglers. Jimmy, young member of Travis's gang, is captured, but Tom soon convinces him of the error of his ways and he enrols as a Ranger. Travis learns of Jimmy's about face and intimidates Joan, Jimmy's sister. But after a ding-dong battle Tom and Jimmy get the villain and his mob where they and the authorities want them. Joan's love is Tom's reward.

Acting.—Tom Tyler puts plenty of beef into his portrayal as Tom; Rex Lease is sound as the reformed Jimmy, and Al Bridge is a real dirty dog as Travis, but Margaret Nearing is a very amateurish Joan.

Production.—The dramatic twists are a trifle naive, but the scraps and chases are well timed. Good roughhouse picturesquely mounted, its pretty sure of juvenile and industrial approbation. Its length is definitely in its favour. So is its "U" certificate.

Points of Appeal.—Sturdy plot, fast action, hearty fights and picturesque scenery.

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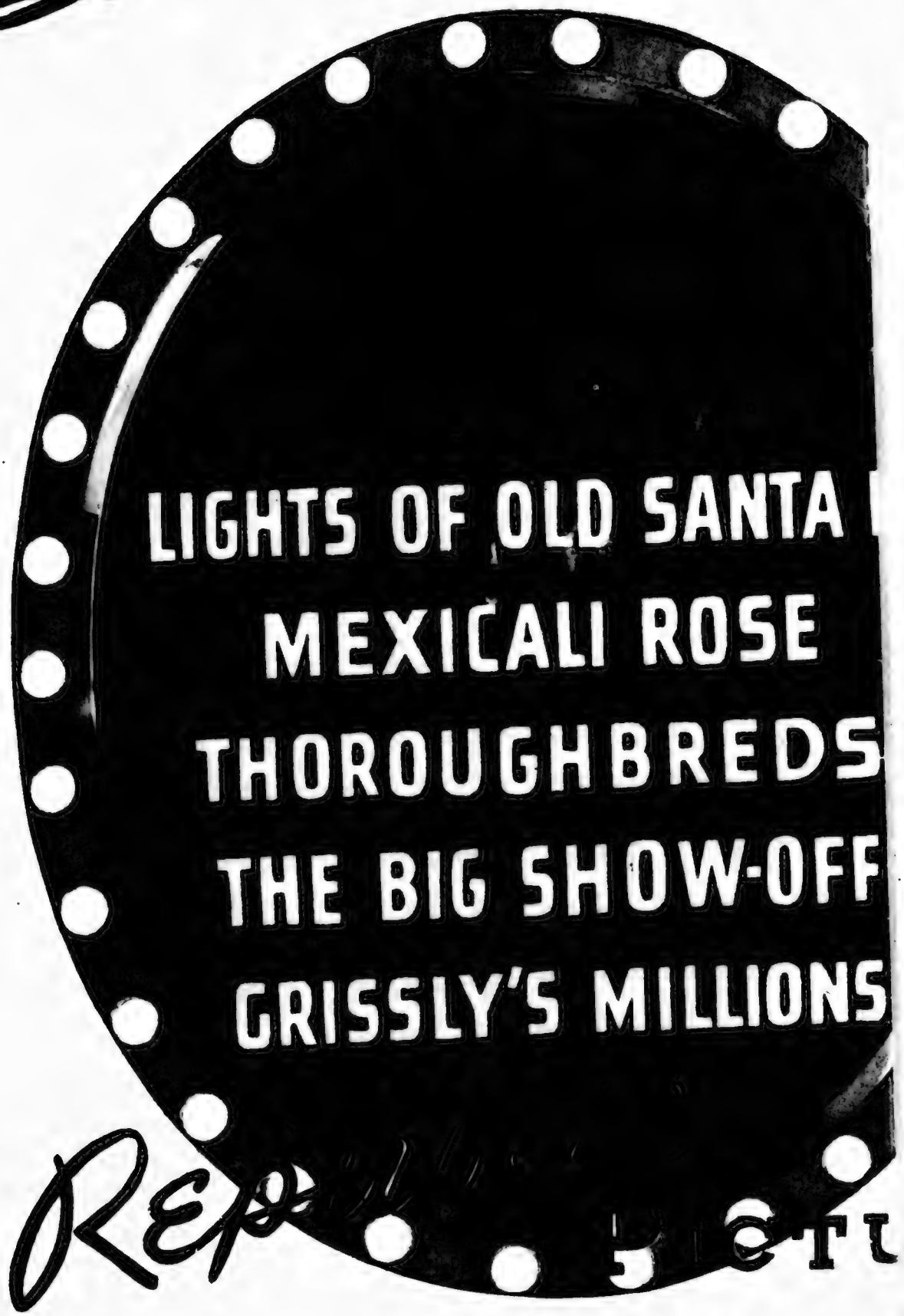
Reflections of Box-Office H



Rep

from BRITISH

British Lion presents

STIRRING MUSIC. .

TRADE SHOW
THUR., MARCH 22
STUDIO ONE
11 A.M.

British Lion presents

LAKE PLACID SERENADE

A Republic PICTURE

"Republic has a nifty vehicle in 'LAKE PLACID SERENADE.' Film is a lavish display of spectacle, specialty and girls . . . will do good biz. Lovely to look at, beautifully built, and a graceful figure on skates, Miss Ralston makes an appealing heroine."

"VARIETY."

Vera Hru

a Ralston

THE QUEEN OF THE ICE... IN THE MOST GLORIOUS MUSICAL ENTERTAINMENT EVER ON THE SCREEN!

STARRING

VERA HRUBA RALSTON

FEATURING

EUGENE PALLETTE • VERA VAGUE

ROBERT LIVINGSTON • STEPHANIE BACHELOR

WALTER CATLETT • LLOYD CORRIGAN • RUTH TERRY • WILLIAM FRAWLEY • JOHN LITEL • LUDWIG STOSSEL • ANDREW TOMBES

AND

RAY NOBLE AND ORCHESTRA

HARRY OWENS AND HIS HAWAIIANS

WITH GUEST STAR

ROY ROGERS KING OF THE COWBOYS

A *Republic* PICTURE

ADVENTURE BLENDED WITH COMEDY AND TO MAKE ROY ROGERS GREATEST HIT SO FAR!

STARRING

ROY ROGERS

KING OF THE COWBOYS

TRIGGER THE SMARTEST HORSE IN THE MOVIES

FEATURING

GEORGE "GABBY" HAYES

AND **DALE EVANS** WITH

BOB NOLAN AND

THE SONS OF THE PIONEERS

A *Republic* PICTURE

A DISCHARGED SOLDIER...
A DISCARDED HORSE...
TOGETHER THEY MADE RACING HISTORY!

British Lion presents

featuring

TOM NEAL
ADELE MARA

A *Republic* PICTURE

TRADE SHOW
MON., MARCH 26
STUDIO ONE - 11 A.M.

REPUBLIC PICTURES

THE *Surprise* MYSTERY OF THE YEAR!

British Lion presents

featuring

PAUL KELLY
VIRGINIA GREY

A *Republic* PICTURE

TRADE SHOW
WED., MARCH 28
STUDIO ONE - 11 A.M.

KINEMATOGRAPH WEEKLY
March 22, 1945

British Lion

presents

A Riot of Revelry!

STARRING

ARTHUR LAKE
DALE EVANS

AND

ANSON WEEKS
AND HIS ORCHESTRA

A Republic PICTURE

TRADE SHOW
FRI., MARCH 23
STUDIO ONE - 11 A.M.

REVIEWS—Continued from page 24

Shadows of Suspicion

Pathé. American (A). Directed by William Beaudine. Featuring Marjorie Weaver, Peter Cookson and Tim Ryan. 6,143 feet. Release not fixed.

SMOOTH and disarmingly inconsequential comedy crime melodrama telling how a dashing young private investigator defeats a plot to steal a valuable necklace and, at the same time, saves himself from being framed.

Story.—Jimmy Dale, private detective, and his stooge, Everett G. Northrup, are engaged by Cartel and Company, a fashionable jewellery firm, to investigate thefts from their Chicago branch. Frank Randall, the branch manager, is the brains behind the gang, and Mrs. Randall, his tough mother, is the receiver. Randall appropriates a valuable diamond necklace and, after casting suspicion on Jimmy arranges to smuggle it to his mother in a pair of baby shoes. Claire, Randall's innocent secretary is the go-between, but Jimmy and Northrup get wise to the ruse. They bait a trap and Randall and his mob soon find themselves behind bars. Their arrest clears Jimmy and he pops the question to Claire.

Acting.—Peter Cookson, who is the Frank Lawton type, is an engaging and debonair Jimmy; Marjorie Weaver shows spirit in the comparatively small rôle of Claire; Pierre Watkin makes a convincing crook, as Randall; Claire Blandick is adequate as the tough Mrs. Randall, and Tim Ryan gets many laughs as stooge Northrup.

Production.—The basic battle of wits between the cunning master crook and the gay young investigator is effectively interlaced with spirited romance and crisp humour and crowned with good thrills. The staging, too, is up to standard, and supplies the finishing touch to a compact comedy crime subject. It's just the thing for the average double bill.

Points of Appeal.—Neat and exciting story, competent and attractive cast, showmanlike climax and good title.

West of the Rio Grand

Pathé. American (U). Directed by Lambert Hillyer. Featuring Johnny Mack Brown, Raymond Hatton and Christine McIntyre. 5,132 feet. Release not fixed.

HALF-PINT outdoor comedy melodrama illustrating how two U.S. Marshals, working from different angles, close in on a crooked land speculator and put him where he belongs. The leading players have talent and personality, and their sound acting and hearty action rejuvenate the routine story, which is given an effective frame by picturesque scenery. Good western support for industrial audiences and youngsters.

Story.—Martin Keene, an unscrupulous speculator, gets control of a small town and forces heavy taxes on the homesteaders. He hopes to squeeze them out and buy their land cheaply, but fears the result of a forthcoming election. To make sure of an administration favourable to himself, he engages Wade Gunnerson, a notorious gunman, to terrorise the electors. Luckily, Nevada, a dashing U.S. Marshal, gets wind of the scheme and, after disposing of Gunnerson in a gun-fight, assumes the dead law-breaker's identity. His masquerade enables him to win Keene's confidence. Meanwhile, Sandy Hopkins, another U.S. Marshal, poses as a school teacher. Eventually Keene learns of the marshals in his midst, but, although forewarned, he fails to win the election and finishes up in jail.

Acting.—Johnny Mack Brown is a dashing, two-fisted Nevada; Raymond Hatton amuses as "schoolmaster" Sandy; Kenneth McDonald is well cast as villain Keene, and Christine McIntyre makes the most of the rarest feminine interest.

Production.—The film is one of a series featuring Johnny Mack Brown and Raymond Hatton, and the two, always cast as U.S. marshals, have personalities that not only contrast effectively, but firmly buttress the routine yarn. Thanks to them and the good fights, sturdy action and picturesque scenery, there is never a dull moment. Good pocket Western.

Points of Appeal.—Straightforward plot, versatile characterisation, tough scraps, clean comedy relief and spectacular finale.

The Secret Stranger

Equity British. American (U). Directed by Elmer Clifton. Featuring Rex Lease, Janet Chandler and Bobby Nelson. 5,200 feet. Release not fixed.

FAST-MOVING, if somewhat artless, outdoor comedy melodrama. The acting is a trifle crude and the direction is not a great deal better, but there is no shortage of fights. More or less one big scrap, it should satisfy industrial audiences and youngsters. Passable Western support.

Story.—A young Ranger poses as the Tombstone Kid, a notorious bandit, to gain the confidence of Ram Hanson, leader of a smuggling gang. Hanson and his confederates use a farm owned by Mrs. Francis, a widow, as their hideout, and employ pigeons to carry messages across the border. The Ranger soon gets the lowdown, but there is plenty of fight in Hanson. However, Mrs. Francis's small son Bobby, and sister Dorothy finally get word to the Border Patrol, and their in-the-nick-of-time appearance means curtains for Hanson and his lawless band.

Acting.—Rex Lease is not bad as the Ranger, but Janet Chandler and Mable Strickland as Dorothy and Mrs. Francis copy their clothes from a very early Weldon's.

Production.—The story leaves nothing out—it contains everything from a small-boy interest to a cavalry charge climax—but the forthright ingredients are rather clumsily mixed. All the same, its many lusty fights and vigorous horsemanship should keep the sticks and juveniles on the *qui vive*. Good scenery is another worthwhile asset.

Points of Appeal.—Hardy tale, good scraps, and picturesque settings.

Swing Out Sister

General F.D. Universal. American (U). Directed by Edward Lilley. Featuring Rod Cameron, Frances Raeburn and Arthur Treacher. 5,431 feet. Release not fixed.

FRIVOLOUS romantic comedy musicale, with gangster trimmings, concerning the stormy courtship of two swing enthusiasts. The cast is strong in names, but the tale is unworthy of the attractive leading and supporting players. The lavish night-club settings are wasted, too. Moderate "second."

Story.—Donna, an attractive swing enthusiaste, is sent by her Aunt Jessica, snobbish patron of high-class music, to train as a concert singer. Instead, she takes a job in a night club owned by Tim, a racketeer. Geoffrey, Donna's first love, a symphony conductor with a big reputation, also secretly prefers swing. He and Donna are afraid to tell each other of their passion for jazz. Meanwhile, Tim recognises Geoffrey as his rival for Donna and gets tough. Complications then pile up, but a rough house finally opens the way to a happy ending.

Acting.—Frances Raeburn is a good-looking Donna, but like Billie Burke, Arthur Treacher, Samuel S. Hinds, Rod Cameron, Jacqueline DeWitt and a host of other well-known players, her style is sadly cramped by the story.

Production.—The picture allows Frances Raeburn to sing occasionally and puts a trumpet in the hands of Rod Cameron, who plays hero, and a big bass fiddle in the arms of Arthur Treacher, the chief comedian, but otherwise makes nothing out of the basic rivalry between the two extreme schools of music. Its cracks are very corny, and its gangster finale just an afterthought. Its songs are not so hot either.

Points of Appeal.—Star, title, settings and convenient footage.

A Yank in Australia

Equity British. Australian (A). Directed by Alfred Goulding. Featuring Al Thomas, Hartney Arthur and Kitty Bluett. 5,900 feet. Release not fixed.

ANTIPODEAN extravaganza, actually made in Australia in the uneasy early days of World War II, telling, as far as we could gather from its eccentric continuity, of rivalry between American newspaper reporters for exclusive stories of life and conditions "down under." Its rag-bag technique—it is part espionage melodrama, part romance, part burlesque, part musicale and part "Stranger Than Fiction"—makes it difficult to assess, but it nevertheless has its laughs, thrills and interesting moments. Variety is, in fact, its strongest suit. Novelty quota fill-up for the smaller halls and sticks.

Story.—Two American men reporters are sent to Australia to get a war story, and on the same boat are two women from a rival publication. America comes into the war while they are on the high seas, and their ship is torpedoed. They eventually land somewhere on the Australian coast and are given a roof up country by a forthright old Aussie and his pretty daughter. They then see much of Australian bush life, learn how the Japs tried to intimidate the aborigines prior to the outbreak of war, and finally unearth enemy plans to invade Australia and America.

Acting.—Al Thomas, Hartney Arthur, Jane Connoly and Marie La Varre are the principal players, but an inadequate synopsis prevents us awarding bouquets—or brick-bats.

Production.—There is an opening title explaining the difficult war conditions under which the film was made, but it does not entirely excuse its lack of rhythm and form. The scenes of native and animal life are intriguing, and its museum of relics of the great gold rush days is of educational value, but its humour is frequently strained and the espionage theme both crude and serial-like.

Points of Appeal.—Novelty values and quota ticket.

The Singing Cowgirl

Independent. American (U). Directed by Sam Newman. Featuring Dorothy Page, Dave O'Brien and Vince Barnett. 5,390 feet. Release not fixed.

COMPACT outdoor musical comedy melodrama recording a grim fight between a crafty lawyer, out to grab gold-bearing land, and honest, law-abiding homesteaders and ranch owners. The conventional roughstuff is effectively interspersed with a tender small-boy interest and sentimental song. Reliable second for the masses and kids.

Story.—John Tolen, a crooked lawyer, believes there is gold on a ranch owned by Tom and Eve Harkins. He orders his gang to kill the Harkins, but Billy, the Harkins' small son, escapes and is befriended by Dorothy Hendricks, owner of a neighbouring ranch. Dick, a roving cowboy, joins Dorothy in a stand against the lawless element, but they cannot prevent a second attack on Billy's life. Again Billy survives. Meanwhile, Dick and Dorothy trick Tolen into selling his own property, which, unknown to him, contains gold, and buying the Harkins', which is barren. Gunplay follows, but Tolen and his henchmen come off very second best.

Acting.—Dorothy Page is no coloratura, but nevertheless makes herself heard as Dorothy. Dave O'Brien is a manly Dick, and Vince Barnett gets a few welcome laughs as Kewpie, Dorothy's right-hand man.

Production.—The big sentimental moments, represented by the burial of Billy's parents and the wounding of the boy, are a little hard to bear, but the fierce intermittent fights and homely comedy relief prevent too serious a lapse into the mawkish. It has considerable feminine appeal. The scenery is good, too.

Points of Appeal.—Popular sentiment, exuberant roughstuff, songs, scenery and title.

Continued on page 37

Ladd's Back!

REVIEWS—continued from page 35

A Place of One's Own

Eagle-Lion. British (A). Directed by Bernard Knowles. Featuring Margaret Lockwood, Barbara Mullen and James Mason. 8,700 feet. Release not fixed.

STATELY period "haunted house" mystery melodrama, adapted from Oswald Stiwell's best seller, effectively exploiting the theory that good and evil spirits can and do live on in old houses and influence their occupants. The actual denouement wants a little working out, but otherwise the story gracefully combines thought-provoking macabre with kindly domesticity and compelling romance and good comedy of manners, all of which are unfolded in colourful 1900 atmosphere. A psychological, rather than physical, shocker, it carries immense feminine appeal. Its "Man in Grey" stars, Margaret Lockwood and James Mason, are other considerable box-office assets. Excellent British picture, particularly for good and high-class halls.

Story.—Mr. and Mrs. Smedhurst, self-made couple, retire from business and seek "a place of their own" to settle down. They eventually select an imposing, if neglected, mansion and buy it at a bargain figure. After moving in they engage Annette, a cultured and attractive young woman, as companion. Annette and Dr. Selbie, nephew of the Major and Mrs. Manning-Tutthorn, very county neighbours, meet at one of Mrs. Smedhurst's "at homes" and fall in love. Shortly afterwards, Annette is troubled by strange noises and fears and rapidly goes into a decline. There are rumours in the village that the Smedhurst house has been haunted ever since Elizabeth Harkness, a former occupant, had mysteriously died some years before, but Smedhurst dismisses them as twaddle. Nevertheless, Annette's condition goes from bad to worse, and the frantic Selbie calls in a specialist. He can do nothing. In desperation, Smedhurst searches for Dr. Marsham, the practitioner who had treated Elizabeth Harkness and was reputed to be in love with her. He is eventually found and visits Annette. Annette recovers, but subsequently it is revealed that Dr. Marsham had died the evening before he visited the Smedhurst home. At last, the doubting Mr. Smedhurst believes there is something in the theory that the spirits of the dead can haunt the living.

Acting.—Margaret Lockwood contributes a well-balanced and carefully graduated study, as the mentally intimidated Annette, Barbara Mullen is very good in contrast as the practical and placid Mrs. Smedhurst, and James Mason, too, draws good character as the forthright Mr. Smedhurst. Dennis Price, Helen Haye, and O. B. Clarence are also responsible for interesting studies.

Production.—The tale, which, incidentally, unfolds in the cosy shadow of the aspidistra, builds up drama steadily and, apart from its rather inconclusive ending, stimulates both the emotions and imagination. Period settings and costumes are cunning accoutrements—nearly every big screen success is gas-lit these days—and these, together with intelligent characterisation and sensitive showmanlike direction, doubly underline the many subtle psychological twists. They also substantially reinforce the compelling feminine angle. A British "Rebecca" and a worthy successor to "Man in Grey" and "Madonna of the Seven Moons," it is certain of wide box-office approbation.

Points of Appeal.—Intriguing, holding and emotionally moving story, very good character drawing, irresistible feminine angle, clever, if slightly cynical, title and big star values.

Prelude to Victory

Premier. Russian. Running time, 50 mins. Length, 4,390 feet. Floating release.

ANOTHER of the Russian war report films, the English version of which has been edited by James M. Anderson. It covers in great detail the Soviet drive of 1944 for the city of Orel, and shows how its capture enabled the victorious Army to move westward for the attack on Berlin itself. The topicality of the subject in the light of the current war news makes this a good showman's picture.

Production.—Most of the action has been photographed by Russian cameramen, but certain material has been extracted from captured German newsreels. Quality of the photography is naturally somewhat uneven, due to the circumstances of battle, but the scenes of the advance, and defence of Orel are particularly well done, better than anything to date in the Russian war films. Any unduly horrific shots have been excluded.

Points of Appeal.—Topicality of title and subject. Handy footage.

REISSUES

Dad Rudd, M.P.

Ambassador. Australian (U). Featuring Bert Bailey and Connie Maryton. 7,357 feet. Release not fixed.

"THE Rudd Family Comes to Town" was one of the best Australian films, and this, which is in the nature of a follow-up, also contains a full quota of laughs and a spectacular dam burst.

It was reviewed in the issue of December 12, 1940, when it was described as having a diversity of interest and hearty and slapstick sequences. Also the acting received very favourable comment. There is no reason to revise this opinion. A good popular comedy.

Tarzan's Secret Treasure

M-G-M. American (U). Directed by Richard Thorpe. Featuring Johnnie Weissmuller, Maureen O'Sullivan and John Sheffield. 7,294 feet. Release April 9.

JOHNNIE WEISSMULLER swings through the trees to rescue his wife and son from death by torture, and preserve their jungle paradise from exploitation by unscrupulous gold-seekers. Spectacular thrills in plenty, including an underwater fight with a crocodile and grisly work by hostile savages. John Sheffield, as Boy, follows in father's footsteps in a battle of wits with a rhino. Romance is provided by Maureen O'Sullivan as Tarzan's wife, and laughs by Boy's chimpanzee pal and a bibulous Irish cameraman. Fine animal and scenic photography, right touch of melodrama and a terrific swift-moving climax help to make this one of the most thrilling of the series. A sure hit with Tarzan fans and youngsters of all ages.

Come Up Smiling

Ambassador F.P. British (U). Directed by William Freshman. Featuring Will Mahoney. 5,868 feet. Release not fixed.

Thin, part-musical, sentimental comedy of friendship and enmity on the fairground. A slapstick boxing match of the brick-in-glove variety between Will Mahoney and the pugugly "Killer" provides the laughs and goes some of the way to redeem the rest of this picture, but not far enough.

Originally reviewed in KINE., December 5, 1940.

Shorts of the Week

RKO-RADIO

TIGER TROUBLE. Disney. American. One reel.—One of the best of Disney's shorts maintaining the satire of the Goofy "How To Do It" series, and introducing two new characters, an elephant and a tiger. The locale is an African jungle in which Goofey is seen tiger hunting. After a long fight he finally captures his prey. There is admirable detail of action.

DONALD AND THE GORILLA. Disney. American. One reel.—Up to Disney's usual standard. Donald and his nephews capture a gorilla in their house, following its escape from a nearby zoo. Highlight is when Donald gets confused between the real gorilla and his nephews, who pose in the skin of one.

FEATHER YOUR NEST. Edgar Kennedy comedy. American. Two reels.—A useful programme filler which depicts Kennedy's efforts to retrieve a valuable engagement ring bought from an undesirable brother-in-law lodger to encourage him to leave and start a home of his own. Kennedy's troubles start with a number of chicken, one of which has swallowed the ring. He has more trouble with his family, who have persuaded him to buy the ring. Usual slapstick, popular fare for the masses.

SWIM BALLET. Sportscope. American. One reel.—A Sportscope which contains a well-executed water ballet by a troupe of young girls. It also introduces the novel sport of under-water fishing. Men use air lines and catch the fish with spears. The under-water photography has much to commend it.

SCHOOL FOR DOGS. Sportscope. American. One reel.—Will doubtless be enjoyed by dog lovers. The picture shows a school where dog owners can learn to train their pets to be obedient. But it cantains little more than poses by feshionable breeds.

DOWNSTREAM. British. Two reels.—Travel through Devonshire. Introduces some of the county's arts and crafts, pleasing scenery and traditional songs. The picture lacks a central theme and the glimpses of each subject are too brief to evoke interest. Passable fill-up.

HINTS AND TIPS, No. 1. British Foundation Pictures. Two reels.—The first of a new series by Producer-director Ronald Haines which gets off to a good start. Too good perhaps, for hints and tips for making household duties less arduous are too numerous for them all to be digested by an average audience. Interesting fill-up.

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WE anticipate a much earlier production this year for this invaluable guide to the Industry and its activities, but an early application is suggested and immediate registration of orders is advised.

The inclusion of a remittance with your order will ensure that you will be one of the first recipients

Price 20/-

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period January 8, 1945, to February 12, 1945. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film.	Registered by.	Maker's Name.	Length. (feet).	No.
JANUARY 10.				
New Pathe Pictorial Nos. 14/26 (series):—				
New Pathe Pictorial No. 17.	Pathe	Pathe	833	Br./R. 7913
New Pathe Pictorial No. 18.	,,	,,	854	Br./R. 7914
JANUARY 13.				
Horse Sense	New Realm	Paul Barralet Productions.	3,123	Br./E. 7924
JANUARY 19.				
Waterloo Road	G.F.D.	Gainsborough Pictures.	6,837	Br./Dr. 7931
JANUARY 22.				
Solid Facts	,,	British Foundation Pictures.	1,722	Br./R. 7932
French Town	N.S.S. Prod.	Realist Film Unit.	1,091	Br./E. 7938
JANUARY 24.				
The World Owes Me a Living.	Anglo-American	British National	8,085	Br./R. 7939
Strawberry Roan	,,	,,	7,594	Br./R. 7940
The Agitator	,,	,,	8,894	Br./R. 7941
JANUARY 26.				
New Pathe Pictorial Nos. 14/26 (series) —				
New Pathe Pictorial, No. 19.	Pathe	Pathe	818	Br./R. 7943
JANUARY 27.				
Henry V.	Eagle-Lion	Two Cities	12,343	Br./Tr. 7947
JANUARY 29.				
Power Lines	20th Century-Fox.	20th Century-Fox.	1,497	Br./R. 7950
Quiz Crime No. 6	Paramount	British Foundation Pictures.	1,813	Br./R. 7951
FEBRUARY 1.				
The New Mine	20th Century-Fox.	G.-B. Instructional.	1,556	Br./R. 7958
Home James	Pathe	Newhall Films	1,506	Br./R. 7959
Don't Forget Your Pal, Sir.	,,	,,	1,576	Br./R. 7960
The Way Of It	,,	,,	1,467	Br./R. 7961
FEBRUARY 2.				
We, the People	Federated Film	Federated Film	3,300	Br./E. 7969
FEBRUARY 5.				
Sawdust Trail	Columbia Pictures.	B.S. Productions.	1,679	Br./R. 7971
Treasures of the Garden	,,	British Foundation Pictures.	1,652	Br./R. 7972
FEBRUARY 9.				
New Pathe Pictorial Nos. 27/39 (series)—				
New Pathe Pictorial No. 27.	Pathe	Pathe	947	Br./R. 7981
New Pathe Pictorial No. 28.	,,	,,	824	Br./R. 7982
New Pathe Pictorial No. 29.	,,	,,	885	Br./R. 7983
FEBRUARY 10.				
Jewels from Scrap	Warner	British Foundation Pictur	1,502	Br./R. 7984
FEBRUARY 12.				
Flight from Folly	,,	Warner Bros.-First National Productions.	8,463	Br./Dr. 7995
New Pathe Pictorial Nos. 14/26 (series) —				
New Pathe Pictorial No. 20.	Pathe	Pathe	922	Br./R. 7996
New Pathe Pictorial No. 21.	,,	,,	824	Br./R. 7997

FOREIGN

Title of Film.	Registered by.	Maker's Name.	Length. (feet).	No.
JANUARY 8.				
The Woman in the Window.	RKO-Radio	International Productions.	8,022	F. 7911
How to Play Golf	,,	Walt Disney Productions.	697	F. 7912
JANUARY 13.				
Brazil	British Lion	Republic Prod.	8,200	F. 7915
Song of Nevada	,,	,,	6,758	F. 7916
Strangers in the Night	,,	,,	5,036	F. 7917
That's My Baby	,,	,,	6,090	F. 7918
End of the Road	,,	,,	4,643	F. 7919
Sleepy Lagoon	,,	,,	5,845	F. 7920
Within an Inch of Victory.	Independent Pict.	Scoop Prod.	6,207	F. 7921
Six Gun Trail	,,	Sam Katzman	5,207	F. 7922
Enemy of Woman	New Realm	W. R. Frank Productions.	7,208	F. 7923
JANUARY 16.				
Dead Man's Eyes	G.F.D.	Universal	5,706	F. 7925
Murder in the Blue Room.	,,	,,	5,476	F. 7926
Goodbye Mr. Moth	,,	,,	616	F. 7927
Nutty Pine Cabin	,,	,,	614	F. 7928
Thirty Seconds over Tokyo.	M-G-M	M-G-M	12,375	F. 7929
JANUARY 18.				
Black Magic	Ealing Dist.	Philip Krasne and Charles Burkett	5,848	F. 7930
JANUARY 22.				
Juke Box Jamboree	G.F.D.	Universal	614	F. 7931
Pass to Romance	,,	,,	5,777	F. 7932
Night Club Girl.	,,	,,	5,093	F. 7933
The Very Thought of You.	Warner	Warner	8,829	F. 7934
The Conspirators	,,	,,	9,108	F. 7935
JANUARY 24.				
Sunday Dinner for a Soldier.	20th Century-Fox	20th Century-Fox	7,794	F. 7936
JANUARY 26.				
Blonde Fever	M-G-M	M-G-M	6,193	F. 7937
Meet Me in St. Louis	,,	,,	10,147	F. 7938
The Thin Man Goes Home.	,,	,,	9,032	F. 7939
JANUARY 29.				
Something for the Boys	20th Century-Fox	20th Century-Fox	7,817	F. 7940
Winged Victory	,,	,,	10,269	F. 7941
The Doughgirls	Warner	Warner	9,103	F. 7942
To Have and Have Not	,,	,,	8,950	F. 7943
JANUARY 30.				
I'll Remember April	G.F.D.	Universal	5,787	F. 7944
Pigeon Patrol	,,	,,	628	F. 7945
FEBRUARY 1.				
My Pal Wolf	RKO-Radio	RKO-Radio	6,742	F. 7946
A Night of Adventure	,,	,,	5,862	F. 7947
Oh What a Night	Pathe	Monogram Pictures	6,436	F. 7948
A Wave, A Waac and a Marine.	,,	,,	6,311	F. 7949
They are Guilty	,,	,,	6,767	F. 7950
When the Lights go on Again.	,,	P.R.C. Pictures	6,717	F. 7951
Machine Gun Mama	,,	,,	5,490	F. 7952
Raiders of the Border	,,	Monogram Pictures	4,762	F. 7953
FEBRUARY 2.				
Double Exposure	Paramount	Paramount International Films.	5,718	F. 7954
FEBRUARY 5.				
Hollywood Canteen	Warner	Warner	11,263	F. 7955
Together Again	Columbia	Columbia International Corp.	8,972	F. 7956
Cry of the Werewolf	,,	,,	5,666	F. 7957
Case of the Screaming Bishop.	,,	,,	628	F. 7958
Aqua Maids	,,	,,	860	F. 7959
Ever Since Venus	,,	,,	6,692	F. 7960
K.9 Cadets	,,	,,	941	F. 7961
Crazy Like a Fox	,,	,,	1,680	F. 7962
Mopey Dope	,,	,,	1,560	F. 7963
FEBRUARY 10.				
Roaring Guns	Warner	Warner	1,725	F. 7964
Cavalcade of Dance	,,	,,	966	F. 7965
Stars on Horseback	,,	,,	629	F. 7966
The Wise Quacking Duck	,,	,,	382	F. 7967
U.S. Marines on Review	,,	,,	1,501	F. 7968
Jungle Thrills	,,	,,	806	F. 7969
Songs of the Range	,,	,,	834	F. 7970
Giants of the Mat	Anglo-American	Herbert Rosener	834	F. 7971
Londos v. Nugerski	,,	,,	1,784	F. 7972
Women Wrestlers	,,	,,	831	F. 7973

The registered length of the film "Wilson" (F. 7789), registered on November 1944, has been amended to 13,381 feet.

The registration of the film "Flash Gordon's Trip to Mars—Episode 1" (F. 1602) which was notified in the *Board of Trade Journal* of March 31, 1938, has been amended so as to provide for a feature version entitled "Rocket Ship," registered length 7,352 feet.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and drama for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trade for the renters' quota."

VETERANS AS PATTERNS FOR THE TRADE

EIGHTEENTH ANNUAL REUNION

AT the eighteenth annual reunion of Cinema Veterans emphasis was laid upon the fact that the unanimity and co-operation which characterised the Veterans' proceedings was permeating the whole Industry. Irving Bosco whose appointment had been made at the previous annual meeting, presided, supported by newly elected Vice-president E. G. Turner.

The company, which numbered close on 300, included many prominent trade representatives.

All sections of the Industry were embraced in the toast submitted by E. E. Blake, who first of all paid tribute to President Irving Bosco, of Birmingham, with whom so long ago as 1897 he showed pictures in the same circus.

The Industry had progressed far since those days. The recently published figures showing that of 44 millions collected from entertainment tax last year, some 29½ millions came from the kinema, showed the high plane upon which the Industry now stood.

Showmanship

But in one respect he considered there had been no progress. The Industry to-day was deficient in showmanship. The present-day publicity agent, to his mind, was not nearly so efficient as the old-time showman, who, whether in one-night fit-ups on the fair-ground or in village halls, knew how to attract his public.

Mr. Blake warmly welcomed their guests. Among them were the people who were successfully carrying on what the Veterans had started. There was Capt. Clift, another Birmingham man; Mr. Rank, who had done so much to resurrect British production. He hoped it would bring him a good return, but, he added, whatever Mr. Rank did he was certain to have plenty of criticism. They were also glad to have with them Sam Smith, representing the K.R.S., and S. G. Rayment, of the KINEMATOGRAPH WEEKLY.

Co-operative Spirit

Capt. S. W. Clift, responding for the exhibitors, described Mr. Blake as a grand gentleman, a great showman and a staunch friend. Much of the improvement in the status of the Industry, to which Mr. Blake had referred, was due to the increased measure of co-operation between all sections.

During his year of office he had stood and fallen by his efforts as a member of the Joint Conciliation Committee to increase the co-operative spirit to the advantage of both sides of the Industry, and, in his opinion, no persons had done more to bring about this happy state of affairs than W. R. Fuller and Frank Hill, whose work made for better understanding with consequent benefit to all.

J. Arthur Rank, speaking as President of the British Film Producers' Association, described himself as a baby of the Industry. Although he could not go back as far as the Veterans, he could say that in spite of different interests all pulling in various direction, there was a better spirit of goodwill in the Industry than there was even a year ago. It spoke well for their Industry.

Sam Smith, who replied, in unavoidable absence of Major R. P. Baker, president of the K.R.S., endorsed the remarks of the previous speakers as regards the existence of a better co-operative spirit.

Better Pictures

Thanks to Mr. Rank, he said, we are making a better class of picture than ever before. That, however, was only a start, for, given the necessary facilities, we shall be able to make pictures better than anywhere else in the world.

S. G. Rayment, who also spoke, stressed the good feeling and unanimity which existed among the Veterans which was one and a very happy reason why they so seldom crashed the news headlines in the Trade Press.

The toast of the Veterans was proposed by the President, whose racy speech dealing with the days of circus and fit-up showmanship, touched a responsive chord in the breasts of many of those present. F. W. Baker replied.

E. G. Turner proposed the past-president, J. Brooke Wilkinson, who was subsequently presented by E. E. Baker with the Veterans' mug. Bill Barker, Col. Bromhead and W. C. Jeapes also spoke.

The final toast was that of the President, to whom a handsome tribute was paid by Major C. G. Cox.

BLACKPOOL PREPARES FOR V-DAY

A conference, representing entertainment interests, was held at the Blackpool Town Hall last week to consider celebration plans and how to secure order on V-Day. A sub-committee was appointed to go into details.

The Chief Constable said it was obvious that there was going to be a "lot of steam let off." As far as practicable everything should be done to provide entertainment to keep people occupied.

If it happened in the summer with another 100,000 people in the town it would take some handling.

J. H. Clegg, difector and secretary of the Tower and Winter Gardens Companies, said that his company had decided to hold a special board meeting immediately the end of hostilities is announced to consider what action to take in view of the circumstances prevailing

M-G-M reports that the amended length of "Between Two Women," the latest Dr. Gillespie adventure, is 6,793 ft. (76 minutes).

While Critics Cheer

By BEN of B.N.

WE hope you are not getting tired of hearing about that new British National musical, "Waltz Time," because we are not likely to get tired of telling you about it, which, considering we believe it the best film we have turned out at National Studias, is really not surprising.

The other week we had some of the Film Critics down to see the shooting on the big ball-room set and, unable to keep a good thing to ourselves, we showed them a few bits from the film as it stands to date. At the finish the critics so far forgot themselves as to give the picture and Hans May, the man who wrote the music, a big hand. We described this incident to our artist and, judging by the illustration he has turned in, either he or ourselves let our enthusiasm get the better of us in describing the scene. No, the critics did not lose their heads, they did not behave as though it were another Armistice Night, they did not go mad with enthusiasm, they merely gave it a polite hand, which, considering the stoicism and reserve with which they receive even top-line screen masterpieces, is still pretty good going and does much to further convince us that Paul Stein is turning in a better-than-"Blossom Time" offering.

Last week Richard Tauber was down at the Studios recording sequences for the film in which he sings "Break of Day," and he, too, was delighted with the quality of the recording. A big advance on previous sound systems has been specially introduced for the picture by R.C.A. Harold King, our sound supervisor, tells us it is known as Push-Pull Amplification, but we are not interested in technicalities, only in results, and they are clearer and more life-like than anything we have previously heard. Tauber, who knows more about recording and reproduction than most, will back us up on this statement.

Keith Prowse, who will publish the music, are so enthusiastic about the possibilities of the numbers that they are getting behind it 100 per cent. so that broadcasts, recordings, window shows and every possible angle will be used to the fullest to boost the songs and the film.

Carol Rave, who showed so much promise in her first picture for us, "Strawberry Roan," will become one of the topline stars names after they have seen her as the Empress in "Waltz Time." In this she sing and dance, and does both beautifully. If you want proof of her singing ability you should listen in to her broadcast of "Evergreen," on Easter Monday. Patricia Medina is a lovely and most attractive Lady-in-Waiting; then there is Peter Graves, who will become one of the big heart throbs following his performance in this. And there is Anne Zeigler and Webster Booth, Thorley Walters, Wylie Watson, Ferdy Mayne, Harry Welchman, Albert Sandler, John Ruddock, George Robey, and dozens of names equally well-known in the cast.

Taking full advantage of the early Spring weather, John Harlow is down in Cornwall making a new detective thriller, in which David Farrar is starred. They move into Elstree for interiors in a week or so from now.

Vernon Sewell has not yet given a name to his new psychological thriller, in which Derrick de Marney is starred. Set in the Latin Quarter of Paris, back towards the end of last century, Sewell confesses to us that the script is so eerie that he just dare not take it to bed with him any more.

Only lack of space stops us telling you about the other big plans we have for British National, plans that will give Anglo-Ameri-

can a line up of subjects equal in every way to the great days when we were handing them over "Contraband," "Gaslight," "Pimpernel Smith," "Love on the Dole," and "One of Our Aircraft is Missing."

(Advt.)

NORTHAMPTON ASSESSMENT APPEAL

Judgment Deferred

AT the Northampton Borough Quarter Sessions, Northampton Corporation appealed against the Assessment Committee of the Town Council in allowing an appeal by Provincial Cinematograph Theatres, Ltd., against re-valuation of the Exchange (Gaumont) Kinema,. P.C.T. were joint respondents.

In May, 1944, the rating authorities sought to increase the gross value from £2,164 to £4,270, and the rateable value from £1,800 to £3,555. The Assessment Committee on appeal by P.C.T. made the figures £3,520 (gross) and £2,930 (rateable), and it is against this value that the Corporation, as the rating authority, is appealing.

C. B. Marriott, K.C., the Recorder, deferred judgment until the next quarter sessions.

Evidence for the appellants was given by the rating surveyor, William Windley, who gave his arguments in support of the values he had arrived at.

Cross-examined by Comyns Carr, K.C., for the respondents, Mr. Windley said he thought the kinema would have been in good demand if it had been put on the market in May, 1944. He gave as an example of likely buyers—the A.B.C. circuit.

Mr. Carr then pointed out that the Savoy, Northampton, had been built in recent years by them. Witness thought they would still be anxious to take the Exchange. He could not say if A.B.C. would have sufficient "first-run" films to keep two kinemas in the town running.

Exceptional Figures

Mr. Carr went on to say that the assessment worked out at almost £2 per head, and he would suggest that there was not another kinema of the type in the country rated so high per seat.

Witness: Some of them have higher rates.

Mr. Carr: The Ritz at Nottingham is a much better house, and it has been assessed at £2. The Odeon at Leicester has been assessed at 32s. 6d.

Witness: Yes, but conditions vary.

Mr. Marriott: Do you know of any other kinema rated at £2?

Witness: From my personal experience, no.

Reduced Grosses

Anthony Hugh Bean, chartered surveyor, said he would not expect A.B.C. to acquire the Exchange, if it was on offer, because they could not get enough first-class films for both. He would not expect a smaller circuit to take it on the basis of high Gaumont takings. Some allowance would have to be made in arriving at the rent.

It was not right, in his view, to take the last figure in a steeply rising period of years. There had been a peak reached nationally in the middle of 1943, since when there had been indications of a fall, which had been heavy in some parts of the country.

The deduction he would make to allow for the difference in Gaumont trading, which was based on his knowledge of other circuits as well, was normally 10 per cent., and in Northampton he might put that higher.

With regard to rating percentage he would take 6½ per cent. as correct percentage for rating, giving a figure of £2,447 plus the additions, giving a gross value of £2,817.

Renting Concessions

Cross-examined by Mr. Williams, Mr. Bean agreed that they got more of the public because they had better films. He said a circuit got a concession of from 2½ to 4 per cent. from the renters.

Charles Gerald Eve, a past-president of the Chartered Surveyors' Institution, said he had arrived at a lower figure than the Assessment Committee—£2,940, against £3,150. As regards the café, he thought £200 was adequate.

Reasonable Figure

His figure for the kinema worked out at 32s. 8d. per seat. He arrived at his assessment on the basis of a reasonable figure for the next four or five years, in the light of the possibility of changing conditions and competing amusements. He counted on £42,000 as a mean for the next five years, a figure 50 per cent. higher than pre-war average.

If he had used the average for the past two years—£45,205—he would consider it risky, as he did not consider it likely to continue, and he certainly would not take 7 per cent., but 6½ per cent.

He would say the wisest figure would be £42,000 at 7 per cent.

O.W.I. BAN ON NAZI FILM

"To-morrow the World"

The American Office of War Information has refused to issue an export licence for "To-morrow the World" (U.A.) to be shown in liberated countries, says producer Lester Cowan.

He says that the ban only applies to the liberated territories and does not affect the worldwide distribution of the film in Great Britain and in other countries where O.W.I. has no jurisdiction.

The terms of the O.W.I., as interpreted by the American Press, seem to be that "To-morrow the World" might be undesirable in liberated countries because of its "soft treatment" of the German boy. It may be that the film is so potent because we have not undergone some of the experiences that there is the fear that the picture would upset those people who have borne the brunt of Nazi philosophy.

Obituary

Death of Two Scots Exhibitors

JACK MARTIN AND W. B. O. McDOUGALL

TWO well-known members of the Trade in Glasgow died suddenly last week.

On Tuesday morning Jack Martin, manager of the Grand Central, collapsed and died in his office, and on Friday morning W. B. O. McDougall, proprietor of the Western, Partick, died suddenly at his home.

Jack Martin, who was in his 70th year, originally came into the business as manager at Cowdenbeath. Then he was the first manager of the Pavilion, Clydebank, where he was for many many years before coming over to the Grand Central.

Mr. McDougall, who was only 54, was a chartered accountant in the city, was proprietor of the Western, Partick, Director of the Blythswood Picture House and Secretary for several kinemas in the city.

"W.B.O.," as he was familiarly called, took a keen and active interest in all matters pertaining to the Industry and had been a member of the executive of the Scottish Branch, C.E.A. He was also a founder member of Lodge Anima, and for a number of years acted as Treasurer of the Lodge. He leaves a widow, son and daughter.

Joseph Nicol, manager of the Cinema, Falkirk, was found dead in his office recently, following the afternoon performance. Death was due to natural causes. Mr. Nicol was 66.

ULSTER PAYS TRIBUTE TO G.F.D.

John Jacobs in Ireland

JOHN JACOBS, the general sales manager for G.F.D., during his latest visit to Ireland has paid his first trip to Belfast and met with a great reception from the Trade. He attended the Trade show of "Can't Help Singing" at the Classic.

Cliff Roberts presided at a luncheon to exhibitors after the trade show in the Grand Central Hotel, and the attendance included Louis Hyman, J.P., chairman of the Northern Ireland C.E.A., Paddy Pounds (Irish Theatres), James Curran (Curran Circuit), T. J. Furey (Supreme Cinemas), T. H. Macdermott, R. Stross (Stross Cinemas), Bobbie Mckew, the G.F.D. Irish supervisor was also present.

Good Relations

Louis Hyman, in a brief speech, welcomed Mr. Jacobs to Belfast and said that G.F.D. products had been consistently good and as a result of the good work by Mr. Roberts, their relations with G.F.D. were excellent.

Paddy Pounds, who said that his friendship with Mr. Jacobs went back 25 years, said they always got a square deal from G.F.D.

Bobbie Mckew also joined in the welcome to Mr. Jacobs.

Ready to Help

In the course of a witty reply Mr. Jacobs expressed thanks for the welcome, and said that Frank Ditcham hoped to visit Belfast at an early date. They at G.F.D. were impressed with exhibitor difficulties and were always ready to help them. Things were moving very smoothly in Belfast, and that was due in no small measure to Cliff Roberts.

In Dublin, Mr. Jacobs also attended the Deanna Durbin trade show and met exhibitors.

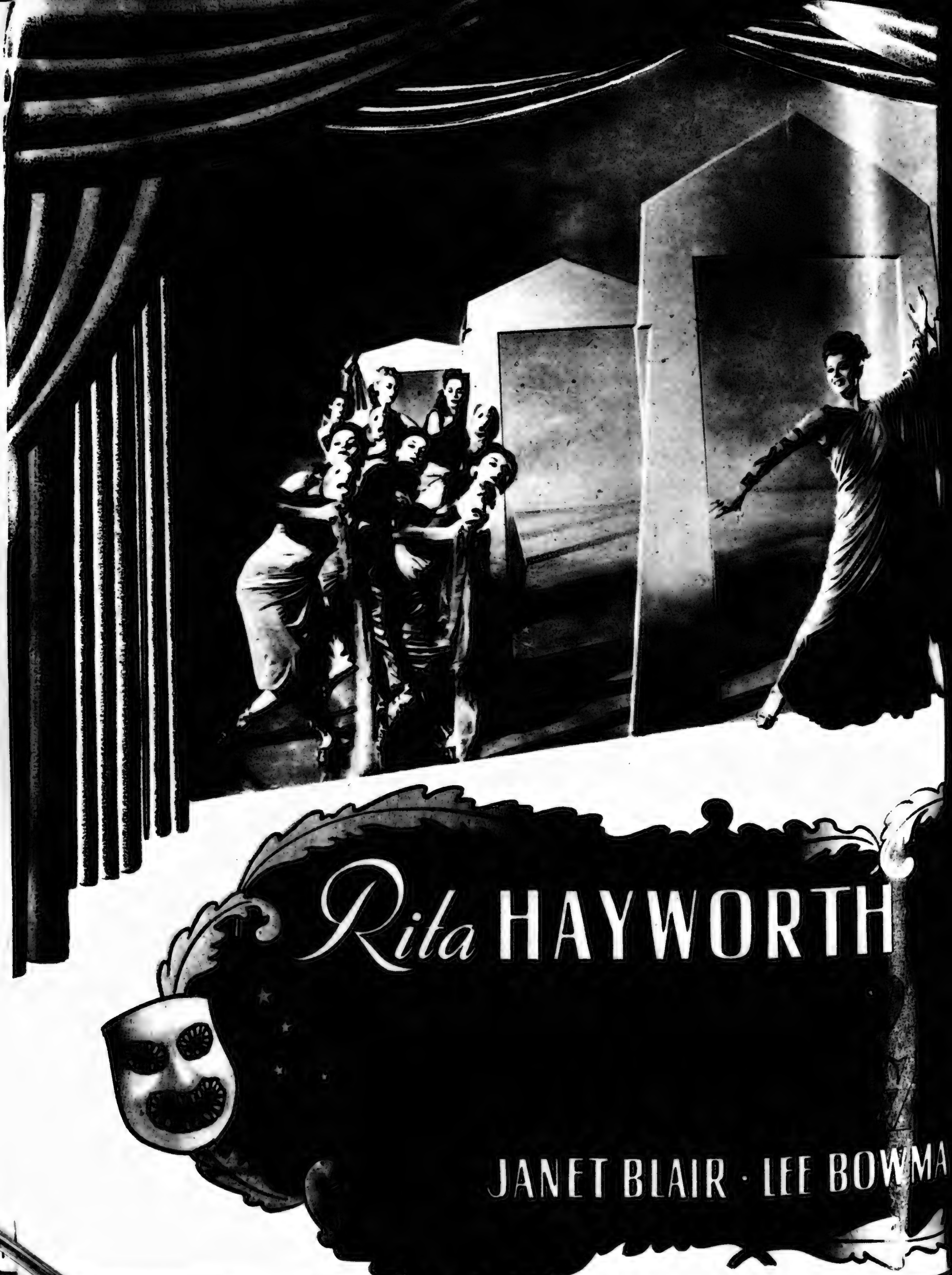
Ulster Catering Report

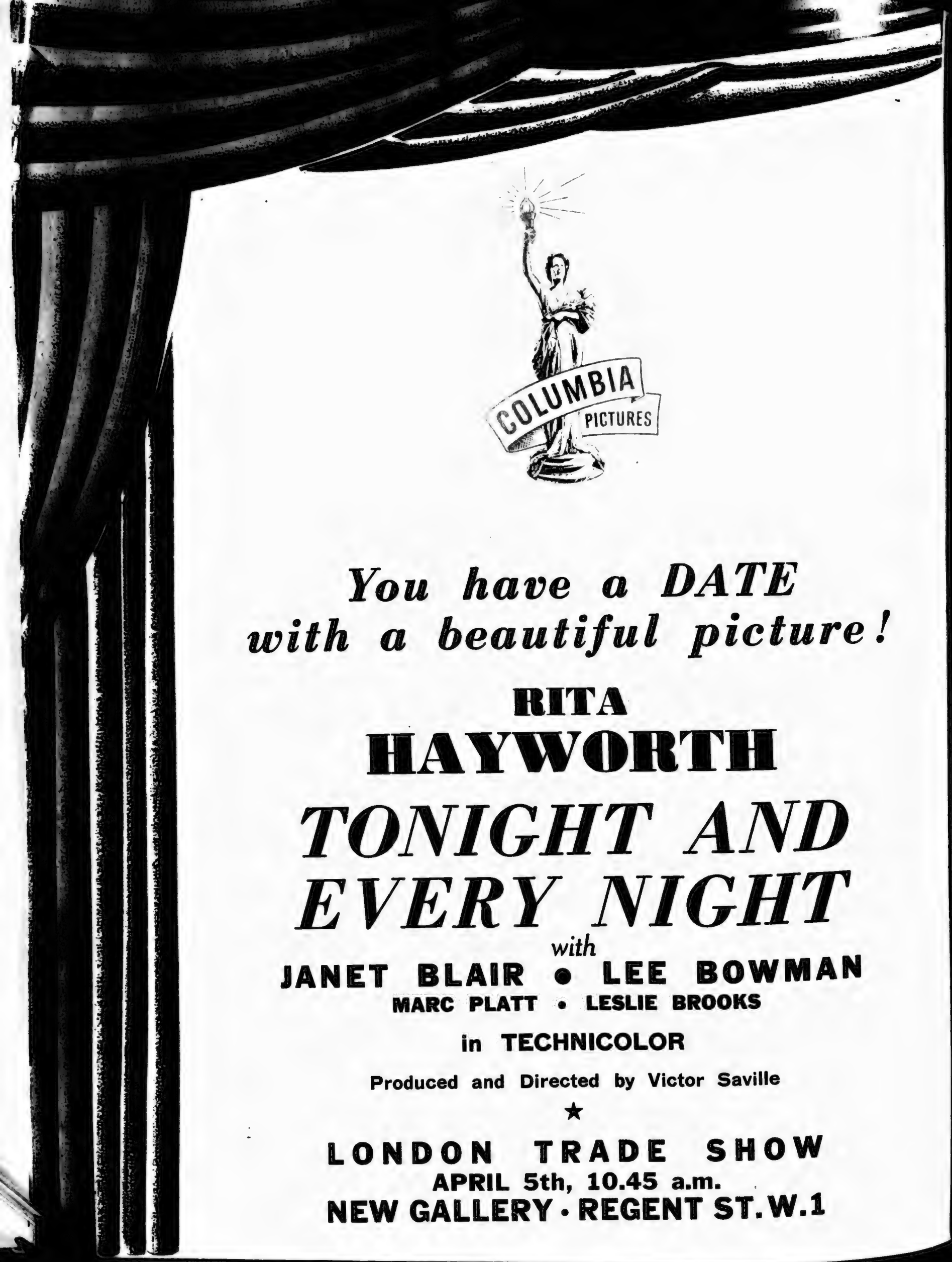
The Trade is carefully studying the Northern Ireland Catering Industry Report which recommends a Catering Wages Board to regulate wages and hours as well as conditions and matter affecting the welfare of the industry.

It also suggests financial aid for the industry, a training scheme for staffs, registration of all undertakings and a periodic medical examination of all catering staffs.

Blackpool Exhibitor's Wedding

The wedding took place at St. John's Church, Blackpool, on Monday, of G. C. Bishop [illegible] Margaret McMillan, both of Blackpool. Mr. Bishop until two years ago was owner of Empire, Stockport, and Dominion, Preston. He is now owner of Tudor, Darwen, and is connected with the Ritz, Darwen.


Rita HAYWORTH
JANET BLAIR · LEE BOWMA



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COLUMBIA START BIG THREE

ONE of the most ambitious production programmes ever scheduled by Columbia has just been launched.

Already shooting is "A Thousand and One Nights," big Technicolor Arabian fantasy, with Cornel Wilde and Evelyn Keyes starring, while "Counter Attack," drama of the Russian guerilla fighters approaches the editing stage. Paul Muni with Marguerite Chapman are the stars of this film which Zoltan Korda is directing.

Three more pictures are now taking the floor, each planned on just as big a scale. The first is "Over 21," which has Irene Dunne opposite Alexander Knox and Charles Coburn. Knox will have a light, romantic comedy rôle.

Comedy Hit

The next big scale production to take the floor will see Rosalind Russell portraying just such a rôle as made her name synonymous for high-spirited comedy in such hits as "My Sister Eileen" and "The Beautiful Cheat."

The title is "Some Call It Love," and Rosalind Russell will be directed by Alexander Hall, the director who steered the previous pictures to triumphant success. Virginia Van Upp, executive producer, who was responsible for the success of "Together Again," the Irene Dunne-Charles Boyer winner, will be in charge.

Shirley Temple Stars

Fresh from her appearance in "Since You Went Away," 17-year-old Shirley Temple is currently appearing in the opening shots of "Kiss and Tell," in which she has the leading rôle. It is based on a smash Broadway stage success, and Walter Abel, Katherine Alexander and Jerome Courtland have top roles.

These big-scale productions are in addition to the eight pictures already shooting.

TWO BRIGHT QUOTA COMEDIES

Ambassador Offerings

Gilbert Church and J. C. Jones, of Ambassador Film Productions, recently screened two films of particular attraction in these days of quota shortage.

Both "Dad Rudd, M.P." and "Come Up Smiling" count for exhibitors' quota up to the end of September next. "Dad Rudd, M.P." (the successor of "The Rudd Family Goes to Town") had an excellent reception when first issued, and will to-day provide ideal entertainment as a human family comedy, alive with laughs, rich in reality and drama and romance. Bert Pailey, Australia's most popular star, plays "Dad Rudd," and his trials and troubles culminating in his being elected an M.P. are hilarious and thrilling. It has been hailed as Australia's best picture to date, and is offered as an absolutely safe bet.

"Come Up Smiling," another Australian comedy subject, features Will Mahoney and introduces several good song numbers. This cheery comedy with human qualities, will be a welcome tonic with definite appeal to all members of the family, whether young or old.

At Blackpool Watch Committee, the Chief Constable reported the holding of a film show on a Sunday afternoon. The Town Clerk was asked to send a warning note to the management concerned.

THREE BRITISH FEATURES IN G.F.D. TRADE SHOW

Coward's "Blithe Spirit": Universal's "Eastern" Story

TWO important British productions are in the current list for early Trade show by G.F.D. They are Gainsborough's "They Were Sisters," with Phyllis Calvert and James Mason, and Noel Coward's "Blithe Spirit," in Technicolor. There are several Universal films in the schedule, including another colour Eastern fantasy with Maria Montez.

On Wednesday (March 28), Gainsborough's "They Were Sisters" will be Trade shown at the Leicester Square Theatre, at 10.30 a.m. It will be released by G.F.D. on July 2.

Starring Phyllis Calvert and James Mason with Hugh Sinclair and a cast headed by Anne Crawford, Peter Murray Hill, Dulcie Gray, Barrie Livesey and Pamela Kellino, this is the story of three Sisters, each different in character, who leave home to get married. The eldest, Lucy (Phillis Calvert), is happy with her husband (Peter Murray Hill), but Vera (Anne Crawford) marries Brian Livesey merely to escape the monotony of home life. Charlotte (Dulcie Gray) falls in love with a gay man-about-town (James Mason), whose cruelty to her and her children causes her death.

The screenplay was written by Roland Pertwee and adapted by Katherine Stoeby. Arthur Crabtree directed, with producer Harold Huth and executive producer Maurice Ostrer.

Cineguild's "Blithe Spirit"

"Blithe Spirit," a Noel Coward-Cineguild production for Two Cities," starring Rex Harrison, Constance Cummings, Kay Hammond and Margaret Rutherford, ably supported by Hugh Wakefield, Joyce Carey and Jacqueline Clarke, is the screen adaptation, in Technicolor, of Noel Coward's stage success. It was made by the Cineguild team, Anthony Havelock-Allan producer, David Lean director, and Ronald Neame in charge of photography.

This fantastic comedy tells the story of a celebrated author of thrillers who, happily married for the second time, intends to write a book about spiritualism, inviting a medium to dinner, who, in the presence of his wife and two guests, conjures up the spirit of has first wife.

She brings complications into the family circle, and the author is left with two "spirits" to taunt him. This will be released by G.F.D. on May 28.

Another British picture is Gainsborough's "I'll Be Your Sweetheart," starring Margaret Lockwood and Vic Oliver, with Michael Rennie, Peter Graves and Moore Marriott. The film was produced at Shepherd's Bush, with Maurice Ostrer executive producer, Louis Levy associate producer, and Val Guest directing. G.F.D. release date is June 4.

This musical production is dedicated to "the great melody-writers of yesterday," and is set in the London of the early 20th century, with the old Tivoli and Alhambra music-halls, Romano's in the Strand, and other famous meeting-places of that period. There is plenty of music and dancing, with songs ranging from the title number to old favourites such as "Oh, Mr. Porter," "Honeysuckle and the Bee," and "Liza Johnson."

Universal's New "Eastern" Story

From Universal, G.F.D. is Trade showing a Technicolor film of the East, "Sudan," with Maria Montez, Jon Hall and Turhan Bey, and a cast headed by Andy Devine, George Zucco, George Lynn, Robert Warwick, Harry Cording and Phil Van Zandt. Directed by Jack Rawlins and produced by Paul Malvern, this spectacle should appeal to all types of audiences.

A new Abbott and Costello story, "Here Comes the Co-Eds," will be released on June 8. This picture has good supporting cast headed by Peggy Ryan, Martha O'Driscoll, Donald Cook, Lon Chaney, June Vincent, Charles Dingle, Richard Lane, Don Costello and the Hour of Charm All-Girl Orchestra under the direction of Phil Spitalny.

As caretakers in a girls' school, the comedy pair are provided with plenty of opportunity for their adventures and humorous antics. Jean Yarborough directed and John Grant produced the picture.

Turhan Bey stars in another Universal picture, "Frisco Sal," with Susanna Foster and Alan Curtis as his co-stars. This film, produced and directed by George Waggner, is a story about San Francisco's Barbary Coast at the end of last century, and Susanna Foster's lovely singing voice is heard to great advantage.

Wanger's Two Romantic Pictures

Alan Curtis is the star in Universal's "Destiny," with Gloria Jean and Frank Craven. This drama gives Gloria Jean her first big acting chance. She plays the part of a blind girl whose faith brings about the redemption of an ex-convict. The picture was directed by Reginald LeBorg.

Other Universal pictures include two Walter Wanger productions in Technicolor, "Salome Where She Danced," starring new Yvonne De Carlo, with David Bruce, Rod Comeron and Albert Dekker, and "A Night in Paradise," starring Merle Oberon, Turhan Bey, Thomas Gomez, Ray Collins and Gale Sondergaard.

YOUTH COUNCIL PRAISES S.O.

Hemsworth (Yorks) Youth Council agree that the opening of kinemas in the town on Sundays has had a beneficial effect on young people, so far as a reduction in drinking in public-houses and rowdyness in the streets are concerned.

The Rector (the Rev. A. E. Duckett) said that the kinemas had taken young people out of public-houses and clubs to such an extent that some landlords had complained that their trade had decreased.

Coun. Richards did not see the need for opening on Sundays at five o'clock. The Vicar of Kinsley (the Rev. J. Peel) said they should not regard it as a sin to go to the pictures on Sundays. He thought it was a perfectly legitimate use of spare time. Some of his congregation went to the kinema after they had been to church, and his congregation had not been affected by S.O.

The council decided to review the question of hours before the licences were due for renewal.

A total of £107 16s. was raised at the Regal, Barrow-in-Furness, for the King George Fund for Sailors. Manager J. R. Johnston arranged the collections and supervised a Sea Cadet stage show. Naval personnel made speeches

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Kinematograph STUDIO

BRAINPOWER IS NEEDED—NOT POUNDS OR DOLLARS, SAYS BALCON

Lady Yule Criticises the Present Spending Mania

by P. L. Mannock

AFTER the flatulent platitudes periodically unloaded on us by certain studio chiefs, it is with considerable relief that one notes some recent remarks on the British film by Michael Balcon. It would not be fair to hail Balcon as the only one of our production heads possessed of high ideals. Much of his outlook is certainly shared by some of his present competitors. But none of them has ever come out so bluntly and courageously as Balcon in his recent speech to the Critics' Circle.

The true currency of films, he declared, was not pounds, dollars or francs, but brainpower. "The body of creative British film technicians," he asid, "is not to be confused with the brains of people who are so often the spokesmen of the industry, but who contribute nothing creatively to it." And in the making of pictures "we must forget to treat films as a commodity and learn to treat them as things of the mind, although it is impossible to divorce film art from money."

Films praised by the critic might flop, and others damned by them might be successes—which proves nothing. What was important, he said, was that the Press was the first two recognise new genius, such as that of Hitchcock and Orson Welles.

✱

THESE views, be it noted, are not those of a new arrival who finds himself in charge of a unit by virtue of the force of financial circumstance, but of a man whose long and honorable record is part of modern British film history, and who is just as dependent on commercial results as anyone else.

Such an outlook is indeed a challenge to the "playing-safe" policy which does so much to keep film stories on a static level, and resists by instinct anything savouring of enterprise or originality, either in theme or treatment. It used to be said, every now and again, that a picture was "ahead of its time." Such a comment is too seldom heard in these days; yet surely the courage for novelty and the reliance on formula constitute the difference between progress and stagnation—a difference which must ultimately affect the real source of finance, the paying public.

✱

FROM Mr. Balcon's practical idealism to Lady Yule's idealistic practicality is an easy transition. The chairman of British National, which firm one naturally brackets with Ealing studios as representing the best in independent production, is equally entitled to claim credit for having raised the prestige of our films at the outset of the war in the face of immense obstacle.

Lady Yule's confession that the company's programme has lately been on a more modest scale to comply with existing conditions is not such good news; especially as she very reasonably referred to the fantastic spending in other quarters, in her opinion (and mine) entirely wrong.

It is, indeed, a serious position. At a time when the vast costs of exhibition-tied pictures seem unlimited, independent studios have to trim their financial sails. Lady Yule's policy of discovering new creative talent and developing new personalities is a logical one in the face of circumstances, though not, perhaps, an easy one to pursue. Ideas, however, in stories and treatment, have this advantage; they are not so expensive as elaborate mounting, being, in fact, the cheapest though too often the rarest ingredient in picture-making.

✱

I SHOULD have thought that "Lisbon Story" came into Lady Yule's implied category of subjects with ideas rather than lavishness; but maybe this is one of the pictures which will cost more, being designed especially for export, which leads us to the not very cheering conclusion that for the foreign market a picture must bear evidence of large-scale production costs. Must we accept this? I hope not.

Looking over the home-front studios, as a whole, I see evidence of plenty of variety and enterprise in subjects. There seems, however, to be a lack of comedy, with starred and established comedians.

ON THE SET

J. Arthur Rank was one of the recent visitors to the set of Thorold Dickinson's Technicolor production, MEN OF TWO WORLDS, now being made at Denham by Two Cities. With him are Eseza Makumbi, young Uganda woman, Eric Portman and Dickinson

RANK ENTERS CARTOON FIELD AND SIGNS DISNEY EXECUTIVE

DAVID HAND, formerly key producer-director with Walt Disney, has been signed by J. Arthur Rank to be head of a new film cartoon production organisation in England.

This organisation will not only produce cartoon films for world release, but will be responsible for many varied types of films. Educational, religious and industrial short features will form an important part of the production programme.

Children's Films and Puppet Programme

In addition, Hand's organisation will supervise special films for children, intended for the regular Saturday morning matinees which are held on the Odeon and Gaumont-British circuits.

Puppet films will also be made by the new unit.

Hand is signing several British talented artists at present in the Forces, and it is hoped that the organisation will provide new openings for British artists.

Hand has spent his working life in the cartoon field, producing for several companies.

For the past fifteen years he has been supervising and directing such films as "Snow White and the Seven Dwarfs," "Bambi," and "Victory through Air Power."

Production plans are already in active preparation.

"BOOTS" REBUILT

VISITING the set of Noel Coward's "Brief Encounter," which David Lean is directing at Denham, with Anthony Havelock Allan and Ronald Neame in charge of production, I found myself in a "Boots'" shop, complete with a "Boots'" lending library.

Celia Johnson and Trevor Howard are the stars of this Noel Coward-Cineguild production, with Stanley Holloway.

David Lean, having an eye for detail, was determined to have an exact replica of a "Boots" in every detail.

He consulted D. S. Henderson, director of the chemists. As a result two of Boots' employees were sent from Nottingham, Penhale

The men who have built the sets inside the sets—the WALTZ TIME floor crew and shop men

BOX MAY PRODUCE 'MEET THE NAVY'

SYDNEY BOX, who has just completed "The Seventh Veil," starring James Mason, announces he has offered to film the Royal Canadian Navy show, "Meet the Navy," now playing at the London Hippodrome.

After seeing "Meet the Navy," Box said: "

"I feel strongly that it is the duty of the British film industry to ensure that a show of this high merit, produced by Dominion Naval personnel, should get a showing on the screens of the world.

Box stated that if he produced the picture. 50 per cent. of the receipts would be set aside for Canadian Service charity.

BALCON'S 'GHOSTIE' NEARLY SHOT

Progressing well to schedule with two units shooting on different stages at Ealing, Michael Balcon's ghost film, "Dead of Night," is nearly completed. Final sequences are being shot by directors Cavalcanti, Basil Dearden, Charles Crichton and Robert Hamer.

In charge of the linking story that binds the episodes into a whole, Basil Dearden has been working at the studios and on location at a farmhouse. Mervyn Johns as Craig is the central figure in the film, to whom are related the experiences of the other characters which form the episodes of the film and who is himself concerned in a macabre adventure with the others. Googie Withers, Roland Culver, Frederick Valk, Sally Ann Howes, Mary Merrall and Antony Baird.

BUILDING A SET INSIDE A SET—AND SAVING TIME

ONE method of overcoming some of the difficulties arising from the present dearth of studio space and manpower has been adopted by Fred Swan, general production manager of British National, whose policy of building sets within sets has proved in practice to be highly economical.

In the old days the extent to which floor space was employed was not a matter for great concern, but in these times, to keep up to schedule and down to budget, great ingenuity has to be used in pictures of the size of "Waltz Time" now on the floor at Elstree.

Improvisation is essential throughout, and this improvisation in adapting sets and materials available is teaching British producers lessons in economy which only necessity could have taught them. Because of wartime conditions the old easy, wasteful methods have had to be dispensed with to cope with the numerous restrictions under which producers have to function.

Four Sets in One

The script of "Waltz Time" calls for many sets, some very extensive and many highly complicated, have been designed by the art director R. Holmes Paul. These have been built set within set so that, at one stage, four are standing at the same time. These consist of the dining room and hall of a mountain chalet, a palace courtyard and the exterior of a church. When filming is completed, first on the dining-room and hall of the chalet, these two sets will then be struck—which will take one day only. In the meantime, shooting will continue on the palace courtyard set. This, in turn, will give way to provide a sweeping approach for the exterior of the church scenes.

Mr. Swan finds this method infinitely labour saving. Filming can continue without a break as there is no hold-up while new sets are prepared.

On occasion Mr. Swan reverses the process, starting with a large set and working down to smaller scenes. These smaller sets are quickly erected inside larger ones. For instance, the spectacular ballroom set, on which shooting has now been completed, has not yet been dismantled because that would involve the employment of considerable labour. Instead, a church altar with large stained glass windows in the background, has now arisen in the midst of the ballroom. The latter can be dismantled at leisure as labour is available and shooting continues on the inner set.

Employment of Children

A.C.T. is approaching the Home Office with regard to employment of child actors in documentary films. In agreement with Equity and the Film Artists' Association it is hoped to obtain permission for the employment of children with full safeguards as regards education, health, etc.

DELAMAR JOINS GRAND NATIONAL

GRAND NATIONAL announces the appointment of Mickey Delamar as associate producer in charge of its British productions.

His first production will be a comedy for which George A. Cooper is writing the script. Delamar was three years with Independent Producers as production manager, and was with RKO when they produced "Squadron Leader X."

Previously he was assistant director to Marcel Varnel, at Gainsborough, for "High Gang" and the Arthur Askey pictures, and was with Marcel Helman when he produced "Jeannie," with Michael Redgrave and Barbara Mullen, at Denham.

He was also production manager for Grand National when that company was producing simultaneously at Twickenham, Worton Hall and Highbury.

Shooting on Grand National's production, "The Voice Within," will be resumed in May.

This film, starring Barbara White and Kieron Mulroe, was commenced last June, and after six weeks in the studio moved to a location in North Wales.

The bad "summer weather" of 1944 made it impossible to complete the exterior scenes by the end of September, and so production was postponed until this year.

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Ruggles Arrives to Make "London Town"

And Has a Lively Press Conference

WESLEY RUGGLES, Hollywood director and producer, has arrived in London, where he has formed his own unit.

He will make "London Town" for the Rank organisation. The picture goes into production shortly, possibly at Denham, with Ruggles directing and producing.

"London Town" is to be made in Technicolor, starring the new English comedian Sid Field and an all-British cast.

The music has been written and arranged by American composers,

WESLEY RUGGLES

the story and script supervised by Ruggles himself. Some American technicians have come over with the producer.

America Would Like It —As a Novelty

"How would America like it if we were to come across and make a musical about Manhatten, with British music?" P. L. Mannock asked at the producer's Press conference, at which Mr. Ruggles was persistently question about the preponderance of American craftsmanship for his "London" film.

"They'd like it—as a novelty," he said.

He mildly criticised the A.C.T. for preventing him from bringing all the members of his unit that he required with him to this country.

"A production executive in Hollywood is quite different from one in England," he said, "but the A.C.T. didn't look at it in that light."

High Budget Films Need Not Take Longer

The man he had hoped to bring was responsible for as many as 60 films in a year. Efficiency and economy were the basis of Hollywood activities.

Criticism was being directed, he said, at high budget films which took a large time and a lot of space to complete. A high budget film of the average length should take no longer to produce than a low budget picture of the same length

Said Ruggles:—

I am not trying to revolutionise the British industry, as I have been quoted as saying.

I am here to make pictures that will sell in the U.S.A.

Bigger U.S. Market For British Films

British pictures should get a bigger share of the American trade.

My films will not be American: but they will appeal to the American market.

Once Americans have been shown English talent they will like it. That talent must be given a Hollywood pattern of presentation.

I have no intention of importing American artists, except members of my unit and I have no intention of putting English actors or actresses in American studios.

American composers have written the music to my film; but I think the British can compose fine music and lyrics.

The first still from the new Noel Coward production—Celia Johnson in BRIEF ENCOUNTER, now being directed by David Lean

British National's "Don Chicago," with Jackie Hunter and "Monsewer" Eddie Grey, and Lucan and McShane's "Old Mother Riley at Home," are nearly ready for Trade screening.

Night club scene for HOME SWEET HOME, Butcher-Moncunian production with Frank Randle and Bunty Meadows. John E. Blakeley is directing.

TAUBER RECORDS "WALTZ TIME" SONGS FOR BRITISH NATIONAL

DURING the week I had an opportunity of listening to some of Richard Tauber's recordings for British National's "Waltz Time," and shared his enthusiasm for the perfection with which his voice had been registered on the new push-pull R.C.A. equipment, now being used by sound supervisor Harold King, at the National Studios.

The number I heard was written for Tauber by Hans May, and is sung in church setting with a chorus of fifteen boys from the Oxford Choir School.

Tauber is having a busy time conducting the orchestra for "Gay Rosilinda" at the Palace, London, and appearing at Elstree in the daytime. In addition to the famous singer, Paul Stein has been directing Caral Raye, as the Empress, Peter Graves and Patricia Medina in other sequences during the week.

On completion of his part in "Waltz Time," Ferdy Mayne went off with Paul Crofts to join John Harlow and his British National unit on location in Cornwall, where exteriors for a new Sexton Blake story are being filmed.

Wilfred Arnold, art director on the film, is just back from Boscastie to arrange sets for the unit when they return to Elstree.

He reports that the weather has been good and work has been going well. Those still down in Cornwall include David Farrar, once

Continued in col. 4

MURDER SCENES AT THE BUSH

LESLIE ARLISS was busy on some dramatic scenes between Margaret Lockwood and Felix Aylmer when I looked in last week at the Gainsborough film "The Wicked Lady," which R. J. Minney is producing with Maurice Ostrer executive producer, at Shepherd's Bush.

Lying in a four-poster bed surrounded with heavy red brocade curtains, Felix Aylmer lay dying in what appeared to me considerable comfort. Margaret Lockwood as the kind lady of the manor, waiting on the old servant, was feeding soup to Aylmer. The old retainer, thinking that his mistress has reformed, considers her an angel, not realising that she is poisoning him!

Margaret Lockwood changed her costume while Aylmer lay waiting to be murdered. The following scenes, Margaret smothering the old man in the shelter of the curtains surrounding the bed, while her husband (Griffith Jones), with Patricia Roc and other members of the household, wait unsuspecting below, provided strong drama.

"WE HAVE HAD A DIFFICULT TIME"

Speaking at the Veterans' luncheon, on Monday, J. Arthur Rank, president of the Producers' Association, said that British producers had had a very bad time.

Many had had their studios taken over, and after six years of war their technical equipment was getting the worse for wear.

He hoped, however, that some studio space would soon be released, and there would be an opportunity to reinstate and develop their equipment so they could turn out the bigger and better pictures which our showmen were now demanding.

more playing the rôle of "Sexton Blake," Johnny Schofield, with Denis Johnston as first assistant, and Jack Bremer and Gerald Levy as second and third. Jimmy Wilson on the camera, Joan Wyatt on continuity and Frank Drake on focus.

Announcement of Paramount Importance

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Errol Flynn in a scene from OBJECTIVE, BURMA, current Warner offering

FOX CAMPAIGN FOR NEW STARS

Feature Players at Dramatic School

So successful has been Darryl F. Zanuck's plan for building stars from "unknown" talent that 20th Century-Fox has started a new campaign for creating top box-office personalities from young players.

Vivian Blaine, June Haver, William Eythe, Dick Haymes and Jeanne Crain are some of the names that Darryl Zanuck listed just over a year ago for star "build-ups" and who are now, judging by fan-mail and photograph requests, well in the first rank and still climbing.

The new plans call for all 20th Century-Fox contract players to attend the studio's dramatic school from now on.

Some of the youngsters now lined up for bigger and better rôles in 20th Century-Fox productions include Jane Ball, who appeared in "Winged Victory" and "The Keys of the Kingdom"; Jackie Paley, who will appear opposite James Dunn in "The Caribbean Mystery"; Faye Marlowe, the beautiful young discovery playing in "Hangover Square"; Jo-Carrol Dennison, another of the "Winged Victory" cast; Frank Latimore, who appeared in "In the Meantime, Darling"; Scott Elliott, who was brought to the attention of 20th-Fox executives following a tremendously successful portrayal in "Little Women," at the Bliss Hayden Theatre, Hollywood (a play sponsored by the studio).

Pictures Better than Pubs

After a long discussion, Margate Town Council has decided to permit the opening of kinemas in the town on Good Friday.

The customary arguments against Good Friday opening were put forward by several members, but were effectively answered by other speakers, including Councillor Wilson, who is military welfare Officer for the district.

He asked whether they ever heard anything about closing public-houses on Good Friday. These places, he said, constituted a grave danger to young people. The same thing is not done in the cinemas.

COUNTY COUNCIL'S CO-OPERATION WITH JUNIOR CLUBS

At West Sussex C.C. Education Committee the education director reported that the Gaumont-British Films had inaugurated the Gaumont-British Junior Club throughout the country and that an invitation had been extended to the education sub-committee to appoint a representative to serve on the local club committee.

The director stated that the film corporation was anxious to secure the co-operation of education authorities, particularly in connection with the selection of films for display to school children.

The committee decided to approach Miss Younghusband to ascertain if she would be prepared to act.

"Children Shows Hinder Business People"

Southport Chamber of Trade have appointed a deputation to discuss with the manager of a local kinema whether it is possible to arrange for Saturday morning children's shows to start at a later time or to find a way to ease the pressure on the local 'bus services, at a time when adults are going to work.

The show starts at 10 a.m. It was stated that 63 children were on one 'bus.

CHANGE OF ADDRESS

The new address of C. S. Joseph is 38, John Bright Street, Birmingham 1, with telephone number Midland 1933. C. S. Joseph controls the following companies: Astel Pictures, Ltd., Storer Pictures, Ltd., Pine Pictures, Ltd., Haven Pictures, Ltd., Dual Pictures, Ltd., and Newball Cinema Supplies Co., Ltd.

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TECHNICOLOR SPECTACLE FROM M-G-M

Big Scale Musicals in Production

AMONG the nine important subjects preparing or in current production by M-G-M are two spectacular Technicolor musicals, "Ziegfeld Follies" and "The Harvey Girls," the former one boasts an all-star line-up. Both call for elaborate and original settings, which are also the feature of a lavish dream sequence in another film, "Her Highness and the Bellboy." Bob Montgomery has reported back to the studio and is being tested for his first picture since he joined up.

So identified has William Powell become with the character of the late Florenz Ziegfeld, which he portrayed in the M-G-M Academy Award winner "The Great Ziegfeld," that he has again been allotted the rôle in the musical revue in Technicolor, "Ziegfeld Follies."

Powell has joined a star line-up which includes Fred Astaire, Edward Arnold, Lucille Ball, Lucille Bremer, Jimmy Durante, Judy Garland, Kathryn Grayson, Van Johnson, Gene Kelly, Victor Moore, Red Skelton, Esther Williams and many others, as well as the glorified Ziegfeld Girls.

Miss Grayson, who has just been added to the cast will be featured in a spectacular musical number in which she will sing the hit song "Beauty is Everywhere," by Harry Warren and Producer Arthur Freed. Vincente Minnelli is the director.

"The Harvey Girls"

Another important Technicolor musical is "The Harvey Girls," starring Judy Garland. Originally the featured feminine lead was to be undertaken by Ann Sothern, who was playing the rôle of "Em," the girl who competes with Judy Garland for the affections of John Hodiak. The part is now being played by Angela Lansbury. An important part is also being played by Preston Foster, whose first film it is under his new M-G-M contract.

Others in the cast are Ray Bolger, Virginia O'Brien, Cyd Charisse, Preston Foster, Kenny Baker, Marjorie Main, Selena Royle, Chill Wills, Ruth Brady, Shirley Patterson, Catherine McLeod, Jack Lambert, Ben Carter, Frank Orth and Morris Ankrum. George Sidney is directing.

A third Technicolor production is "Yolanda and the Thief," for which producer Arthur Freed and Harry Warren have completed a new song, their sixth, for the forthcoming Metro-Goldwyn-Mayer Technicolor fantasy, "Yolanda and the Thief." Titled "Candlelight," it is a love ballad sung to Lucille Bremer by Fred Astaire.

As well as collaborating on the musical score, Fred also will produce the picture, which will be directed by Vincente Minnelli.

Dream Sequence

Director Richard Thorpe has completed filming the screen's most elaborate dream sequence for a scene in the Hedy Lamarr-Robert Walker starring film "Her Highness and the Bellboy."

The sequence features Walker with June Allyson and a large number of extras. George Stoll, musical director on the picture, has devised an original score for the sequence, while Urie McCleary, under the direction of Cedric Gibbons, is designing one of the most original series of sets yet used in pictures. Joe Pasternak is the producer.

Continued at foot of next column

Montgomery Makes First Tests

For the first time since his return from the U.S. Navy Robert Montgomery has been before the cameras at M-G-M for the beginning of a series of tests for his starring rôle in "They Were Expendable," with Commander John Ford directing.

The picture is set to go into production shortly.

Belfast S.O. Prosecution Confirmed

BELFAST Police Committee has considered the reference back by Belfast Corporation of their decision to prosecute G. L. Birch, at the Hippodrome, Belfast, for having opened on a Sunday for charity. Despite the fact that Mr. Birch had promised not to open again without first asking the committee for permission, it has been decided to adhere to the previous recommendation that proceedings be instituted.

Church Halls

The committee also had before it two applications for Sunday licences from St. Mary's Hall, Belfast, and the Holy Cross Parochial Hall, Belfast. These halls, with others, have been opening on Sundays for many years without a licence, and staging all manner of stage shows for charitable and parochial funds.

A deputation from the Belfast Sabbath Vigilance Society opposed the application on Sabbatarian grounds.

Plea for Consistency

One of the deputation stressed that if these licences were granted then the committee must be consistent and give the licences to others who desired to run entertainments.

It was decided to serve the notice of the objections on the applicants to enable them to reply to them and to adjourn the decision for a fortnight.

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APPOINTMENTS TO ILFORD BOARD

EUGENE AUGUSTIN LAUSTE has received far less credit than was his due for his persevering work in registering sound on film. It is good to see, therefore, that the *American Cinematographer* has devoted a large amount of space to an illustrated article in its January number, just received, to a story of his experiments.

I HAVE in my possession a small cutting of one of his sound tracks. It is variable area 1⅛ in. wide, with the same peaks and hollows as modern variable area, and was invented in 1905, nearly a quarter of a century before the principle was employed widely in the theatre.

THE difficulty was that Lauste was before his time. Sound was recordable by his method and reproducible, but only in low volume. It was not until the new means of amplifying sound by means of the thermionic valve was discovered that volume could be made adequate for the theatre, and by that time others had entered the field to reap the rewards which should have come to Lauste.

IRVING BROWNING, who has written the article in the *American Cinematographer*, says of him: "He was my friend for nearly twenty years. He was much older than I, and I had a great respect and reverence for him. He was the essence of goodness and kindness. . . . A trustworthy soul, for to him there was no wrong in the world, yet how the world wronged him!" Why does this Industry so neglect its pioneers? Our own Friese-Greene is another case in point.

ILFORD LTD., announces the appointment of G. B. Harrison, B.Sc., Ph.D., F.Inst.P., F.R.P.S., and James Mitchell, M.A., B.Sc., F.R.P.S., to the board of directors of the company. Both Dr. Harrison and Mr. Mitchell joined the staff of Ilford in 1930 on the dissolution of the British Photographic Research Association, where they worked under the direction of Dr. F. C. Toy.

DR. HARRISON graduated at University College, London, in 1927, with a first-class honours degree in physics, and was awarded the Carey Foster Research Prize in 1928 after a year's post-graduate research. A thesis on the effect of light action on silver halides gained him a Ph.D. degree in 1930. He has served on the Council of the Royal Photographic Society, and is chairman of the Scientific and Technical Group. A Fellow of the Royal Photographic Society, he was invited to give the 14th Hurter and Driffield Memorial Lecture in 1944.

MR. MITCHELL graduated at Glasgow University with a first-class honours degree in chemistry, and was engaged in research work in the Ilford laboratories from 1930, transferring his interests in 1940 to production matters. Mr. Mitchell has served on the Council of the Royal Photographic Society, and was for some time advisory editor of the *Photographic Journal*. He is the editor of the new *Ilford Manual of Photography*, and has made several notable contributions to contemporary photographic literature. He became a Fellow of the Royal Photographic Society in 1929.

THE Report of the Hankey Television Committee has left technicians pretty much where they were before, with no hints of big steps ahead such as will bring televised pictures into the kinema within a short time. The Report was somewhat lengthily surveyed in last week's IDEAL KINEMA, in which quotations from the Report set out the position regarding large-screen television.

J. BENSON.

FILM MUTILATION AS THE RENTER SEES IT

Increase in Damage During Past Years

DAMAGE to film prints during the first three weeks of their life has increased seriously during the past twelve months. This statement was made to a meeting of the London branch K.P.E.A. by S. Young, technical manager, Columbia Pictures.

Mr. Young said that the main point which he wished to bring to notice of projectionists was that damage to copies on the first three weeks' run in London had increased enormously during the past 12 months.

This, in turn, had caused renters additional trouble in meeting provincial release dates which, in many cases, came three weeks after London and Southern release. Mr. Young brought samples of damaged film which had only been run for three weeks and said it passed his imagination as to how this amount of mutilation could occur in so short a period.

Every kinema demanded and had the right to demand good copies from Columbia Pictures and the renting companies generally, and Mr. Young emphatically demanded on behalf of Columbia Pictures, the right that their films should be handled so that after the end of the run, they could be crossed over without the perpetual anxiety that complaints would be forthcoming, and when sent to the Provinces could again be crossed-over without the halls or the branches concerned having to report serious damage.

"Cover Girl" as Example

He mentioned as a contrast his own company's Technicolor picture, "Cover Girl." The copy which ran at the Prince of Wales' Theatre five times daily for three months was afterwards cleaned and went out on release, and was still in use. Columbia's own projectionist was in charge during the run of this picture. He had merely proved once again that with care and attention film could be run indefinitely. "Cover Girl" has been released in double reels and this had resulted in little damage to beginnings and ends; the release of this picture had caused very little trouble at all, most copies having been handled much better than usual.

Benefits of Waxing

Instances were given by several members that if they did not wax their films on arrival they were sure to pull the perforations. Many theatres did not have waxers, and while this procedure only applied to first-run shows, it would certainly help if all concerned knew that the laboratories waxed every reel as a matter of course. While many did this, some did not. It was not suggested that this remedy would cure all print ills, but at least it would cut out one bone of contention.

A member declared that if all films were treated, a considerable amount of damage would be avoided. With this Mr. Young heartily agreed, and mentioned Henderson's Treatment as the best in his experience. Like everyone else, laboratories had staff difficulties and could not cope with all films that were printed, so that the question of having all films 100 per cent. dealt with would have to wait.

The Cut in Supply

Mr. Young said that they had not reached any better way of preservation than the waxing question. In his opinion damage was due to other problems, which were worn parts and inexperience and unenthusiastic members of the projection departments. This was a problem that they all would have to solve for themselves. He urged those present to write to him or the technical manager of any other renters if they were in difficulties over worn copies, as they were always open for suggestions and ready to co-operate wherever possible. He could, of course, only help those who helped themsleves, and warned members that if there was another cut in film stock the consequences would be very serious, as it would mean that copies and replacements available at the moment would have to be curtailed. Then if film damage did not decrease, it would at last have overwhelmed the renters, and projectionists would be stuck with whatever damage they had done and later runs on the films would be putting over shows which would be a disgrace to their kinemas and the film Industry generally.

The meeting then closed with a vote of thanks to Mr. Young.

BULLY FINED FOR ASSAULT

A man who tendered two defaced coins at a Killyleagh (County Down) kinema and was refused a ticket, afterwards returned and assaulted the attendant, James Fitzsimmons. Charged at Killyleagh court, the defendant, Ernest Hamilton, aged 22, was fined 40s. and 45s. costs.

It was stated that the complainant was off work eight days as a result of the attack.

POOL CARBONS

PROBLEMS OF PICTURE PRESENTATION

Projectionists Discuss Film Damage at B.K.S. Sunday Meeting

PRACTICAL projection problems were discussed at last Sunday's meeting of the B.K.S. Theatre Division, members having been invited to submit topics for discussion. A number of valuable points arose, which the chairman, C. H. Champion, promised should have the attention of the committee.

The first subject discussed was the desirability of the double reel and its relation to film mutilation. S. Williams, who submitted the topic, opened the discussion, referring first to the varying lengths of reels as at present despatched by the renters. The projectionist normally doubled up reels for two reasons: to minimise the number of change-overs, and because his projector is built to accommodate a double reel.

The result of doubling up was, however, that at the end of the week the beginnings and ends of the films, which had been removed, were quite likely to be put back on wrong reels, or often lost entirely. Another objection to the present varying lengths of reels was that often odd lengths of carbons were left over which might have to be wasted.

The standardisation of a double reel, besides overcoming these difficulties, would reduce the risk of the wrong reel being screened, and would reduce the amount of mutilation due to the use of improper change-over cues.

Spool Standardisation

A. Sheridan-Shaw referred to the need for the standardisation also of spools. In reply to A. E. Ellis, Mr. Champion stated that recommendations of a B.K.S. committee on this subject had been favourably considered by the British Standards Institution, and the renters had agreed in principle to the necessary expenditure on transit spools and transit cases to permit of the double reel being used. The B.K.S. had suggested a length of about 1,750 ft.

A. Davis urged that the point of view of the studios should not be overlooked; they might have difficulty in working to such a length. To this, S. T. Perry pointed out that the position of the studio was not altered, since doubling up would be done either by the laboratory or the renter. Mr. Perry mentioned also that "Cover Girl" had been sent out in double reels, and mutilation had been enormously reduced. A. E. Ellis stated that he had a similar experience when in the past A.B.F.D. films had been sent out in 1,500 ft. reels.

Scratches Worse than Bad Cues

Mr. Ellis stated that scratching was a far worse form of mutilation than crosses and other change-over cues. Every projector was so designed that the film did not come into contact with any metal; scratching could therefore be due only to dirt, and he impressed upon projectionists the need for cleanliness of the projector, which would, he thought, do away with 50 per cent. of film mutilation.

E. Trimmer urged that films should be better waxed by the laboratories. Although he was assured by Mr. Ellis that all new prints were waxed, he considered the waxing quite inadequate, and stated that always when he had to run a new print he waxed it on his own machine. He had, however, found that Technicolor prints were satisfactory in this respect.

The second topic was introduced by H. C. Stringer, who spoke on the subject of "Kinema Screens and Their Maintenance." Mr. Stringer expressed the view that the average kinema screen was left unattended for far too long; he referred to the demonstration at the previous meeting of the Division, when a piece of old screen material had been contrasted with the new surface. The screen had a very arduous task to perform. Its deterioration was one of those slow processes that may go unnoticed; it never got the benefit of the bleaching action of the sunlight; it probably got a dust bath every time the screen tabs were drawn across; it was at the end of the theatre where often there was an accumulation of smoke and bad atmosphere.

Furthermore, its functions were rather opposed: to reflect the maximum possible light, and yet to transmit sound. Taking a perfect reflector as 100 per cent., a new screen might have an efficiency of 80 per cent.; this often deteriorates to the region of 50 per cent., or even 40 per cent., before it is re-treated. Frequently when it is re-dressed the holes are obscured, so affecting the sound transmission. Mr. Stringer urged that the screen should be regarded as a piece of scientific apparatus, just as much as the projector, the arcs, or the lenses.

Need of Regular Servicing

R. Pulman, speaking from the point of view of a circuit, stated that their screens were regularly serviced, in some theatres every six months; in others, in manufacturing districts, every three or four months. The sound aspect must, however, be considered; personally, he wished that the speakers could be removed from behind the screen so that the perforations could be dispensed with.

W. A. Kingsmill suggested that the life of a screen should be measured in terms of the number of times it had been cleaned. He had recently had a new screen installed, and had found a difference in sound of as much as 12 db. C. W. Perry and Cpl. Liddle both referred to the effect of ventilation upon the screen, the latter stating that the installation of fans at the sides of the proscenium had effected an improvement in screen life. S. T. Perry thought there was much to be said for the old mutton-cloth screen, which could be laundered every six weeks.

C. H. CHAMPION

H. C. STRINGER

S. T. PERRY

Projector Efficiency

The next topic of discussion, "Overall Projector Efficiency," was opened by R. Pulman, who suggested that efficiency should be reckoned on the basis of pence per screen lumen. He discussed the numerous points where the inefficiency arose: the rectifier, the ballast resistance, if used, the arc and its optical components, the waste of light in the circular gate spot which was required to cover a rectangular aperture, and, finally, the reflections from the port-hole glasses and absorption in the atmosphere.

H. C. Stringer referred to some tests which he had recently made which indicated an overall efficiency of only 3 per cent. or 4 per cent. He urged that the projectionist should study the individual factors enumerated by Mr. Pulman; it was, for instance, surprising what a dif[illegible]e could [illegible] made by the [illegible] good pla[illegible] glass instead of [illegible]mercial gla[illegible] in the port-hole [illegible]ows.

A different asp[illegible] of the subject was introduced [illegible]. Davis, wh[illegible] spoke of exacting [illegible]sts made in connection with [illegible]ground pro[illegible] jection. They had [illegible]und vibratio[illegible] in lens jackets [illegible]nd vibratio[illegible] caused by the me[illegible]d of drivin[illegible] the projector. An [illegible]picture spro[illegible] ket was preferable [illegible] a smalle[illegible] sprocket. Gate co[illegible]truction, h[illegible] thought very poor. Frequently [illegible] wide-aperture lens, [illegible]ay of f/1.3 was wasted, becaus[illegible] the arc lam[illegible] would not fill such [illegible]an aperture. Improvement migh[illegible] be effected b[illegible] the use of plastic[illegible] for the port hole windows.

Flight-Sgt. H. Waxman also sug[illegible]gested that projector designer[illegible] should learn from camera design[illegible] Background projectors, for in[illegible]stance (with the exception of th[illegible] Simplex), used a lifting gate an[illegible] dowel pins like a camera. H[illegible] suggested also that a firm such a[illegible] Taylor, Taylor and Hobson shoul[illegible] be asked to design a complet[illegible] projector optical system to matc[illegible] their lenses. All lenses would, h[illegible] thought, be coated.

Presenting the Picture

The last subject of discussion [illegible] introduced by S. T. Perry, wa[illegible] "What is Meant by Picture Pre[illegible]sentation?" Mr. Perry urge[illegible] first, that cue sheets should be pre[illegible]pared by the chief projectionist i[illegible] order to maintain a consisten[illegible] sound level. He discussed th[illegible] vexed question of colour-floodin[illegible] of titles; if, he suggested, a film had an artistic black-and-whit[illegible] title, colour-flooding was undesir[illegible]able, although it might be good showmanship on a plain title, i[illegible] which case the colour should b[illegible] appropriate to the subject.

His third point was the need fo[illegible] making a correct change-over b[illegible] running the film down to th[illegible] "start" mark, so avoiding th[illegible] loss of dialogue.

Closing the meeting, Mr. Cham[illegible]pion stated that the next meetin[illegible] of the Division would be held dur[illegible]ing May.

BRITISH STANDARDS

Proposing the toast of the Britis[illegible] Standards Institution at [illegible] luncheon, Sir John Greenly sai[illegible] that proposals which had bee[illegible] made in 1895 by H. W. Skelton, [illegible] London iron and steel merchant[illegible] had led to the forma[illegible]n of wh[illegible] was now known thro[illegible]ghout th[illegible] world as the British Standard[illegible] Institution. The work [illegible]s origi[illegible]ally confined to engi[illegible]ring. The British Standards Ins[illegible]titution ha[illegible] over 1,500 technical committee[illegible] preparing British s[illegible]tandards fo[illegible] nearly all branches [illegible] industry[illegible] and he emphasised [illegible] the valu[illegible] British Standards ha[illegible]s given to the engineering home and [illegible]port trade[illegible] during the years bef[illegible]re war.

Lord Woolton, pr[illegible]sident, said that no one could qu[illegible]estion that [illegible] recognising the va[illegible]lue of sta[illegible]ndardisation the Bri[illegible]tish engineer[illegible]ing industry had bee[illegible]n able to lead [illegible] the world in the [illegible]production of munitions. Standa[illegible]rdisation was one of the basic pr[illegible]inciples of [illegible] efficient production.

A SEASIDE TOUR—BRIGHTON'S GOOD TASTE—COURTNEY BACK AT WATFORD

IT was difficult to realise that it was March and that there was still a war on when I visited Worthing one day this week.

The coming season should be a splendid one and the kinemas will reap their share of the reward.

Unfortunately, all too many kinemas are unable to offer organ interludes in their programmes.

Manager Masters, of the Odeon, told me that he had no resident solo organist and only used the organ for Saturday morning programmes and special occasions.

Manager Evans, at the Plaza, has a woman organist, Miss Miller, who has been at this theatre for eight months and is featured every week. Unfortunately, she was absent, so I could not hear her interlude.

★

Busy Organists in Crowded Brighton

AN hour later I was in the Savoy, Brighton, talking to my very old organist friend. Harold Goddard, who is assistant manager-organist for Manager Lundy. Dual duties are not conducive to featured recitals, but the organ is used occasionally and will no doubt be used more often when times are normal.

Douglas Reeve, organist at the Dome on the giant Christie organ, plays for dancing and special functions, while Peter Kilbey, at the Regent (G.-B.), not only uses the Wurlitzer for interludes in the kinema but plays a Hammond in the orchestra in the dance hall.

There is unfortunately no organ in the well-appointed Odeon, West Street. I hope this will be rectified after the war, for Brighton is definitely a musically minded town and its "summer" season is cosmopolitan in the extreme.

★

Playing one of the South Coast's Best Instruments

MY last call was at the Astoria. Manager H. A. Sadler reminded me that we had not met since 1938, but previous to that I had been there frequently when the late Guy Hindell was at the console of what I have always considered the best Compton organ on the South Coast.

W. J. Underhill, the resident organist, has completed his ninth year at this theatre, only broken by a temporary transfer to Haywards Heath. Managerial-organist co-operation has stood the test of this period and is, I think, closer to-day than in 1938.

His interlude was presented without frills, being a straight recital.

The opening number was the Introduction to Suppé's "Light Cavalry Overture," then the new "Tico, Tico." This was followed by a synchronised rendering of "Trees," sung by Trevor Watkins, a melodic foxtrot, "Just a Little Fond Affection," the "Wine, Women and Song" (Strauss) in conclusion, the end of the "Light Cavalry Overture."

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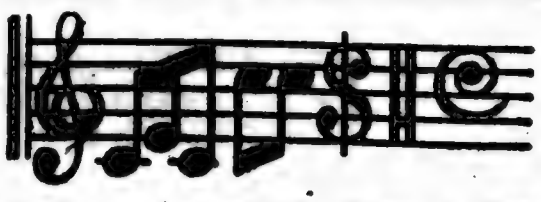

MUSIC AND MUSICIANS

A Page for KINE. ORGANISTS by A. W. OWEN

Each number was carefully adapted, presented with style, merited the generous response of the Brighton audience.

Arthur Courtney Returns to Watford

ORGANIST Arthur Courtney has returned to the Watford Odeon as resident organist.

He was at the Watford Gaumont for three years and was with G.-B. for 12 years, first as an organist and later as organist and manager.

Arthur has broadcast concerts from St. George's Hall. He came to Watford from Finchley.

Theme Songs for Merchandise

AS the title for an organ interlude, "Theme Songs for Merchandise" is very unusual, but Wilson Oliphant, whose last position was at the New Gallery, London, now resident organist for A.B.C. at the Forum, Kentish Town, is responsible for this witty parody.

The first item will explain the plan. Theme for "sausages," a parody of words which fitted the tune of "Ah! Sweet Mystery of Life," while the building societies suggested "The Old Shanty Town."

An ode to an egg, a theme for the "Forum" theatre, and a skit on the organist were all cleverly written, the finale being Churchill's theme song, "We've Got a Navy," ended on a patriotic note.

It was all good fun, and Manager Thorburn told me the evening houses give a very warm reception to the interlude.

Oliphant is an F.R.C.O. and was my solo organist for nearly eight years on the Davis circuit, and when he plays some of his operatic recitals Kentish Town residents will sit up and take notice!

SUGGESTIONS FOR THE APRIL 9 RELEASES

MAN FROM MOROCCO (Pathé)

CERT. A. Length 10,431 ft. Reg. No. Br./Tr.8035. Reviewed in KINE. February 1, 1945.

STARS.—Anton Walbrook, Margaret Scott.

ATMOSPHERE.—Adventure melodrama, telling how the leader of a remnant of the International Brigade fighting in Spain escapes from the Fascists and furthers the cause of the Allies, finding romance at the same time.

ORGAN.—"Eastwards," from "Four Ways" Suite, Eric Coates (Chappell), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. C.2666 by the New Light Symphony Orchestra.

HANGOVER SQUARE (20th Century-Fox)

CERT. A. Length 6,945 ft. Reg. No. F.8055. Reviewed in KINE. March 8, 1945.

STARS.—Laird Gregar, Linda Darnell.

ATMOSPHERE.—Musically inclined psychological thriller, with a star dual personality rôle, London, 1903, period settings, adapted from Patrick Hamilton's best seller.

ORGAN.—"Toccata and Fugue in D Minor," Bach (1st section), Novello, with adaptation from the straight organ copy.

NON-SYNC.—As organ, recorded on H.M.V. D.B.2572 by the Philadelphia Orchestra (Pt. 1).

EVER SINCE VENUS (Columbia)

CERT. U. Length 6,692 ft. Reg. No. F.7977. Reviewed in KINE. February 8, 1945.

STARS.—Ina Ray Hutton and Orchestra.

ATMOSPHERE.—Romantic comedy musicale, in which three happy-go-lucky comrades crash into the cosmetic market. Ina Ray Hutton's Orchestra is featured.

ORGAN.—"Summer Days" Suite, No. 1, Eric Coates (Chappell), with adaptation from the piano-conductor copy of the orchestration.

NON-SYNC.—As organ, recorded on H.M.V. C.2901 by the Light Symphony Orchestra.

WHEN STRANGERS MARRY (Pathé)

CERT. A. Length 6,049 ft. Reg. No. F.7901. Reviewed in KINE. January 25, 1945.

STAR.—Kim Hunter.

ATMOSPHERE.—Murder mystery melodrama, covering the chequered early life of a girl who married in haste only to find that her husband is a ruthless killer.

ORGAN.—Symphonic Poem, "Finlandia," Sibelius (Ricordi), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. C.1827 by Dr. Malcolm Sargent's Symphony Orchestra.

DEAD MEN'S EYES (G.F.D.)

CERT. A. Length 5,766 ft. Reg. No. F.7925. Reviewed in KINE. January 18, 1945.

STAR.—Lon Chaney.

ATMOSPHERE.—Mystery melodrama, the latest of the "Inner Sanctum" series, dabbling in surgery and psychiatry in sinister circumstances.

ORGAN.—Incidental, "Conspiracy," Engleman (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1127 by orchestra.

NIGHT CLUB GIRL (G.F.D.)

CERT. U. Length 5,093 ft. Reg. No. F.7935. Reviewed in KINE. January 25, 1945.

STAR.—Vivian Austin.

ATMOSPHERE.—Romantic comedy musicale, told in night-club settings, concerns the crash setbacks but ultimate triumph of a couple of dancers, brother and sister, who gate-crash Hollywood.

ORGAN.—"Love is a Dancing Thing," foxtrot (Walsh Holmes), with adaptation from the vocal-piano copy.

NON-SYNC.—As organ, recorded by Geraldo and his Orchestra on Decca-Brunswick F.5850.

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The "KINE." Company of Showmen presents

SHOWMANSHIP

Edited by "THE SHOWMAN"

WHAT are kinemas to do when Germany capitulates or is finally beaten? Should they remain open on Victory Night?

There are arguments in favour of either policy. If the news comes suddenly, most people will go wild with joy and if property is not smashed in the ensuing riot of high spirits, it will be a miracle.

On the other hand, there will be many who will want to enjoy their favourite entertainment as usual, perhaps even more than usual, with the risk of V-bombs at last removed.

It is for those who direct the exhibiting business to make their own decision, but the important thing is that the decision should be made in advance so that we shall know where we are.

Up to the present there has been no direction on the subject to circuit managers.

Things which can be done with a folding showcase. These good cut-outs were mounted and made a useful display for SINCE YOU WENT AWAY (U.A) on the G.B. circuit The showcase was designed by Jock Francis, U.A. exploitation manager

TWO films which have invited exploitation from a large number of managers are "Bathing Beauty" (M-G-M) and "Woman in the Window" (RKO)

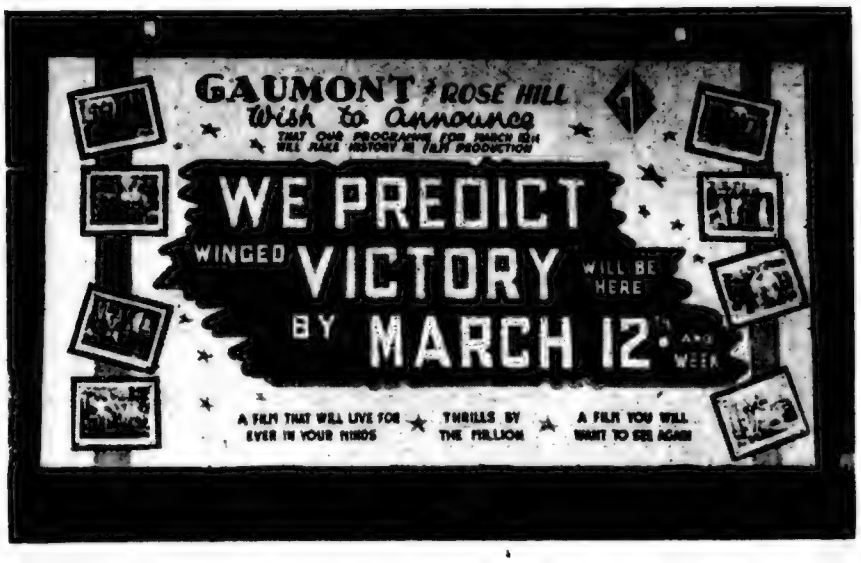
Most managers have advertised the former with fixtures or live tableaux of bathing belles, and the latter with cut-outs of a woman standing behind a window.

All very good but . . . .

Some of the displays would appear to have been quite expensive to put up, and at the same time stereotyped and obvious in their design.

Originality and a flair for economy are two qualities of good showmanship.

I recommend fellow showmen to note Manager Joy's efforts at the Ritz, Gateshead, which shows considerable originality, also Manager Louis Gower's clever use of tin foil, and his assistant, H. G. Smith's inexpensive design at the Odeon, Kensal Rise.


GAUMONT ROSE HILL
Wish to Announce
THAT OUR PROGRAMME FOR MARCH 12th
WILL MAKE HISTORY IN TALE PRODUCTION
WE PREDICT
WINGED VICTORY WILL BE HERE
BY MARCH 12th AND WEEK
A FILM THAT WILL LIVE FOR EVER IN YOUR MINDS
THRILLS BY THE MILLION
A FILM YOU WILL WANT TO SEE AGAIN

Ralph Phillips had a good idea for WINGED VICTORY at the Gaumont, Rosehill, Morden. The prophecy was wrong, but the poster caused a lot of comment. Showmen with a return date for the film should remember the idea—if it is still topical!

Winners of RKO Contest

PRIZE winners in groups three and four of the "Up in Arms" competition arranged by RKO have now been chosen and notified of their success. The judges are making a final selection for the three showmen who are to be awarded special prizes.

In group three the winning managers were:

L. Durban Long, Ritz, Leeds; A. Sidi, Regal, Levenshulme; W. Prescott, Savoy, St. Helens; C. Hadfield, Apollo, Manchester; K. Kelsall, Palladium, Oldham; R. Whitehead, Royalty, Hull; W. J. Joy, Ritz, Gateshead; E. Espinall, Capitol, Bolton; F. J. Burns, Regal, Rochdale; J. Gilbert Boddy, Ritz, Nuneaton; H. R. Woodward, Grand, Falmouth; A. V. Hancock, Regal, Bridlington, now at the Regal, Twickenham.

Group four winners are:

W. Roberts, Reo, Liverpool; M. Grimshaw, Ritz, Hyde, Cheshire; L. Hulton, Premier, Manchester; C. A. Capper, New Royal, Manchester; James A. Monk, Regal, Atherstone; John E. Lake, Kingsway, Hadleigh, Essex; J. C. Kennelly, Astoria, Liverpool; H. Thom, Gainsborough, Bootle; Kenneth A. Hall, Regal, Birmingham; Edmund Gray, Victoria, Portsmouth; J. J. McLoughton, Savoy, Manchester; E. Campbell, Orient, Aston.

★

THE competition has been successful from its opening stages, when London showmen, despite the flying-bomb menace, did well.

RKO and A.B.C. have worked closely together throughout the competition, and its success has in a great measure been due to the contributions made by Arthur Dent, Samuel Goldwyn's British representative, who is one of the judges, and Roland Lea, A.B.C.s Theatre controller.

Mr. Lea is making arrangements for the winning three competitors to visit London to receive their awards from Bob Wolff, RKO managing director.

Using the Notice Board

VESTIBULE notice boards of the Granada circuit give managers an excellent chance to keep their public *au fait* with all matters affecting their theatres.

On the board at the Willesden kinema recently I noticed that Manager Ernest Hooke had pinned a print of a flower-framed country cottage. Beside it was his caption: "Spring is coming—and so are Granada's smash-hit features."

Ingenious Use of Tin Foil

TIN foil was used by Manager Louis Gower, of the Odeon, Kensal Rise, for producing an unusual display to advertise "Wilson" (20th-Fox).

He cut the foil and pieced it together to make 5 ft. high letters spelling the title. These were pinned to the tabs.

When the curtains were drawn at the end of the performance the letters were illuminated by a series of coloured spots from the box. I am told that the effect was almost breathtaking and the audience at each performance sat for as long as ten minutes to watch the display.

In addition, a 54-ft. banner was put up in the front of the kinema and flags flown from the roof to the canopy edges.

Naval Display

ANOTHER naval display to exploit "Western Approaches" (British Lion) was arranged in his foyer by Manager Ernest Grant, of the Ritz (A.B.C.), Stockport.

Local Sea Cadets were in attendance and a feature of the display was a model fleet and a variety of ropes and hawsers.

He Secured Nine Press Mentions

SOME films lend themselves to exploitation better than others. Two titles which seem popular with managers at the moment are "Bathing Beauty" and "Woman in the Window."

For "The Woman in the Window" (RKO) a cut-out, 9 ft. by 15 ft., was put up in his foyer by H. W. Dixon, manager of the Odeon, Peckham. The foreground cut-out was of Edward G. Robinson, painted in particularly striking relief. Title and the woman at a window stood in the background.

Manager Dickson went all out to advertise this film and felt gratified with nine different Press mentions.

POST-WAR BILLS

ONE of the things we have missed most as a result of the war has been advertising posters, and most showmen look forward to the time when these can be used again in numbers to advertise their programmes.

But the poster of pre-war days may not return.

Instead, our brighter advertisers may introduce something in advance of 1939 standards with which to focus the attention of entertainment seekers.

Progressive war-time showmen have devised alternative ways of making the few permitted bills more compelling than those of peace time, and this experience will prove invaluable.

Now is the time to start planning the layout bills for Peace Year and after.

THE SHOWMAN.

VICTORY
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Paper Work at Kensal Rise

IN a disused confectionery kiosk in the circle lounge at the Kensal Rise Odeon, Assistant Manager H. G. Smith created an effective display, also for "Woman in the Window" (RKO-Radio), at very little cost.

From black and white paper he built up a silhouette of a framed window, with the shadow of the woman appearing at one side.

An amber bulb was placed in the kiosk so that the impression from the front was of viewing a lighted window after dark. The film title and particulars appeared above.

Compelling Veneered Model

A FIRST-CLASS vestibule model is so rare in these days of shortage of materials that when it is encountered it compels immediate attention.

Visiting Basil P. Putt at the Harlesden Odeon I found in his foyer an outstanding display.

The likenesses of Edward G. Robinson and Joan Bennett, as "The Woman in the Window" (RKO), were painted on glass which was framed by a simple arch standing between unequal pillars.

All parts of the model except the portraits, lettering and title were coated with wood veneers of various tints, which give it an air of dignity with the requisite variety of colour.

Empty Shop Window Dressing

IF you have an empty shop adjoining your theatre why not use it for advertising purposes?

This is another idea by Basil P. Putt of the Harlesden Odeon.

He worked out a simple design for the RKO film, "The Woman in the Window," and had it carried out by a firm of painters on the glass of the window.

The finished design, besides quoting film title and star names, showed an impression of the window and the woman. The effect was helped by fitting an electric bulb behind the design.

Paint, by the way, was applied to the inside of the glass, so that it could not be washed off by rain or scraped off by inquisitive youngsters!

Four Usherette Bathing Belles

FOUR usherettes of the Apollo (A.B.C.), Manchester, helped Manager Chris. Hadfield with an effective stage show to advertise "Bathing Beauty" (M-G-M).

Before the trailer was shown they walked from their points of duty to the stage, where, removing their uniforms, they appeared in bathing dress with "sun tan."

A week earlier they had appeared on the stage in their bathing costumes, and as slides were shown on the screen they gave a short commentary.

Manager Hadfield tells me that the staff co-operation was excellent.

The "chief" arranged cues for slides and mike commentary, while Organist Frank Davies provided suitable musical settings.

L. Lewis, area supervisor, assisted with the arrangements.

Window Display at Coventry

A STYLISH window display was arranged by Manager A. R. Griffiths, of the Globe (Odeon), Coventry, in connection with "The Climax" (G.F.D.).

An artist's sketch of the star, Susanna Foster, formed the centre of a millinery display.

A poster stated that Miss Foster reached the highest note during her song in the film, but that the milliners could give their customers the highest value in the town.

Stills were displayed at either side of the window.

BATHING BEAUTY was well put over by Manager William James Joy at the Ritz, Gateshead

Smart display for A WOMAN IN THE WINDOW, at the Odeon, Peckham

Miniature Stage for "White Cliffs"

A FOYER display representing a miniature stage was designed by Manager Eric V. Walls and Assistant Manager B. Berlin at the Clifton, Great Barr, Birmingham, to exploit "The White Cliffs of Dover" (M-G-M).

The background of the stage showed painted cliffs. In the mid-foreground and foreground were cut-outs of cliffs and of the two leading characters.

Letters forming the title were suspended on a wire, filling the sky space. Two sea gulls (cut-outs, of course) added the final touches to the miniature tabs.

—the Outside Tie-ups

BOTH the film title and the contest lent themselves to outside tie-ups. Manager Joy did not neglect these.

A local photoghapher used a poster reminding passers-by that they could have their photos, taken there for the bathing beauty contest.

The Gateshead Swimming Baths carried a large poster reading: "For 100 per cent. physical fitness, learn to swim here. For 100 per cent. entertainment, see 'Bathing Beauty.'"

A music store and a florists also carried publicity.

The Foyer Display With—

SEVERAL methods were devised by Manager W. J. Joy, of the Ritz (A.B.C.), Gateshead, to exploit "Bathing Beauty" (M-G-M).

A bathing beauty contest was advertised by means of a foyer display 9 ft. high by 15 ft. wide. Old banners were used for painted sky and seascape, and a compressed cardboard bathing hut was put up at one end.

A dummy stood on real sand by a deck chair.

A poster at one side read: "He's waiting for the bathing beauty."

Photographs of the finalists in the contest were pinned at the opposite end of the display. Patrons decided by ballot who was the winner.

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London and Provincial Trade Screenings

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
LONDON.						
Thur., Mar. 22	2.30 p.m.	G.B. Theatre	Adventures of Marco Polo	New Realm		
,, ,, 22	11 a.m.	Studio One	Lights of Old Santa Fe	British Lion	Roy Rogers	
,, ,, 22	10.30 a.m.	Private Theatre	Calling All Husbands	Warner		
Fri., ,, 23	10.30 a.m.	Carlton	Here Come the Waves	Paramount	Bing Crosby	
,, ,, 23	2.30 p.m.	G.B. Theatre	Cynara	International F.R.		
,, ,, 23	11 a.m.	Studio One	The Big Show Off	British Lion	Arthur Lake	
Mon., ,, 26	11 a.m.	Studio One	Thoroughbreds	British Lion	Tom Neal	A
Tues., ,, 27	2.30 p.m.	G.B. Theatre	Thark the Haunted House	Stahl Pyramid		A
Wed., ,, 28	2.30 p.m.	G.B. Theatre	Let's Sing Again	International F.R.		
,, ,, 28	11 a.m.	Studio One	Grissly's Millions	British Lion	Paul Kelly	
,, ,, 28	10.30 a.m.	Plaza	A Medal for Benny	Paramount	Dorothy Lamour	A
,, ,, 28	11 a.m.	Own Private Th.	Eight Shorts	Warner		
,, ,, 28	10.30 a.m.	Leicester Sq. Th.	They Were Sisters	G.F.D.	Phyllis Calvert	
BIRMINGHAM.						
Mon., Mar. 26	10.15 a.m.	Scala	National Velvet	M-G-M	Mickey Rooney	U
Tues., ,, 27	10.45 a.m.	Futurist	Thoroughbreds	British Lion	Tom Neal	A
,, ,, 27	10.30 a.m.	Scala	Bluebeard	Pathe	John Carradine	
Wed., ,, 28	10.30 a.m.	Futurist	Bowery Champs	Pathe	Leo Gorcey	
Thur., ,, 29	10.45 a.m.	Futurist	Grissly's Millions	British Lion	Paul Kelly	A
,, ,, 29	10.30 a.m.	Scala	Between Two Women	M-G-Mè	Van Johnson	
CARDIFF.						
Tues., Mar. 27	10.45 a.m.	Empire	Thoroughbreds	British Lion	Tom Neal	A
,, ,, 27	10.45 a.m.	Olympia	Between Two Women	M-G-M	Van Johnson	
,, ,, 27	11 a.m.	Park Hall	Bowery Champs	Pathe	Leo Gorcey	U
Wed., ,, 28	10.30 a.m.	Olympia	National Velvet	M-G-M	Mickey Rooney	
,, ,, 28	11 a.m.	Park Hall	I Accuse My Parents	Pathe	Mary Beth Hughes	
Thur., ,, 29	11 a.m.	Park Hall	Cynara	International F.R.		
,, ,, 29	10.45 a.m.	Olympia	Grissly's Millions	British Lion	Paul Kelly	A
GLASGOW.						
Tues., Mar. 27	10.45 a.m.	Playhouse	Thoroughbreds	British Lion	Tom Neal	A
,, ,, 27	10.45 a.m.	La Scala	Bluebeard	Pathe	John Carradine	
,, ,, 27	10.45 a.m.	Regal	Between Two Women	M-G-M	Van Johnson	
Wed., ,, 28	10.45 a.m.	La Scala	Bowery Champs	Pathe	Leo Gorcey	
Thur., ,, 29	10.45 a.m.	Playhouse	Grissly's Millions	British Lion	Paul Kelly	A
,, ,, 29	10.45 a.m.	Cranstons	I Accuse My Parents	Pathe	Mary Beth Hughes	
LEEDS.						
Tues., Mar. 27	10.45 a.m.	Majestic	The Big Show Off	British Lion	Arthur Lake	A
,, ,, 27	10.30 a.m.	Ritz	Bluebeard	Pathe	John Carradine	
,, ,, 27	10.30 a.m.	Tower	A Tree Grows in Brooklyn	20th Century-Fox	Peggy Ann Garner	A
,, ,, 27	10.30 a.m.	Tatler	Between Two Women	M-G-M	Van Johnson	A
Wed., ,, 28	10.45 a.m.	Majestic	Thoroughbreds	British Lion	Tom Neal	
,, ,, 28	10.30 a.m.	Ritz	Bowery Champs	Pathe	Leo Gorcey	
Thur., ,, 29	10.30 a.m.	Ritz	I Accuse My Parents	Pathe	Mary Beth Hughes	
LIVERPOOL.						
Tues., Mar. 27	10.45 a.m.	Forum	Thoroughbreds	British Lion	Tom Neal	A
,, ,, 27	10.45 a.m.	Scala	Bluebeard	Pathe	John Carradine	
,, ,, 27	10.45 a.m.	Futurist	Between Two Women	M-G-M	Van Johnson	
Wed., ,, 28	10.45 a.m.	Palais de Luxe	Bowery Champs	Pathe	Leo Gorcey	A
Thur., ,, 29	10.45 a.m.	Futurist	Grissly's Millions	British Lion	Paul Kelly	
,, ,, 29	10.45 a.m.	Majestic	I Accuse My Parents	Pathe	Mary Beth Hughes	
MANCHESTER.						
Tues., Mar. 27	10.45 a.m.	Gaumont	Thoroughbreds	British Lion	Tom Neal	A
,, ,, 27	10.45 a.m.	Market Street	Bluebeard	Pathe	John Carradine	
,, ,, 27	10.45 a.m.	Gaiety	Tarzan's Secret Treasure	M-G-M	Johnny Weissmuller	
,, ,, 27	10.30 a.m.	Theatre Royal	Murder Television	Ben C. Gibbs	Bela Lugosi	
,, ,, 27	10.30 a.m.	Theatre Royal	Come Up Smiling	Ben C. Gibbs	Will Mahoney	
Wed., ,, 28	10.45 a.m.	Market Street	Bowery Champs	Pathe	Leo Gorcey	A
Thur., ,, 29	10.45 a.m.	Gaumont	Grissly's Millions	British Lion	Paul Kelly	
,, ,, 29	10.45 a.m.	Market Street	I Accuse My Parents	Pathe	Mary Beth Hughes	
NEWCASTLE.						
Mon., Mar. 26	10.45 a.m.	Essoldo	See My Lawyer	G.F.D.	Olsen and Johnson	U
Tues., ,, 27	10.45 a.m.	Essoldo	Lake Placid Serenade	British Lion	Vera H. Ralston	U
,, ,, 27	10.45 a.m.	Stoll	Bluebeard	Pathe	John Carradine	
,, ,, 27	10.45 a.m. & 3 p.m.	Own Theatre	A Tree Grows in Brooklyn	20th Century-Fox		
Wed., ,, 28	10.45 a.m.	Stoll	Bowery Champs	Pathe	Leo Gorcey	A
Thur., ,, 29	10.45 a.m.	Essoldo	Grissly's Millions	British Lion	Paul Kelly	
,, ,, 29	10.45 a.m.	Stoll	I Accuse My Parents	Pathe	Mary Beth Hughes	
NOTTINGHAM.						
Tues., Mar. 27	10.45 a.m.	Scala	Lights of Old Santa Fe	British Lion	Roy Rogers	U
,, ,, 27	10.30 a.m.	Carlton	Tarzan's Secret Treasure	M-G-M	Johnny Weissmuller	A
Wed., ,, 28	10.45 a.m.	Scala	The Big Show Off	British Lion	Arthur Lake	A
Thur., ,, 29	10.30 a.m.	Scala	The Unseen	Paramount	Gail Russell	
,, ,, 29	10.30 p.m.	Carlton	Between Two Women	M-G-M	Van Johnson	
SHEFFIELD.						
Tues., Mar. 27	10.45 a.m.	Hippodrome	The Big Show Off	British Lion	Arthur Lake	A
,, ,, 27	10.40 a.m.	Union Street	Bluebeard	Pathe	John Carradine	
,, ,, 27	10.45 a.m.	Cinema House	See My Lawyer	G.F.D.	Olsen and Johnson	
Wed., ,, 28	10.40 a.m.	Union Street	Bowery Champs	Pathe	Leo Gorcey	
,, ,, 28	10.30 a.m.	Cinema House	Gentle Annie	M-G-M	James Craig	
Thur., ,, 29	10.40 a.m.	Union Street	I Accuse My Parents	Pathe	Mary Beth Hughes	A
,, ,, 29	10.30 a.m.	Regent	A Tree Grows in Brooklyn	20th Century-Fox	Peggy Ann Garner	U
,, ,, 29	10.30 a.m.	Cinema House	Turned Out Nice Again	Ealing	George Formby	

SITUATIONS VACANT

None of the vacancies for women advertised in our columns relates to a woman between 18 and 40 INCLUSIVE unless such a woman (a) has living with her a child of hers under the age of 14; (b) is registered under the Blind Persons Act, or (c) has a Ministry of Labour Permit to allow her to obtain employment by individual effort."

WORKS Manager required; must have fullest technical knowledge design and production of time, camera and kine. projectors, home and professional; able to start production organisation from scratch.—Write, giving fullest details of experience, age, and salary required. L., Box 643, Kinematograph Weekly.

WANTED immediately, Chief Operator, fully experienced, for permanent position.—Apply, Manager, National Picture Theatre, Beverley Road, Hull.

THE Granada Theatres, Ltd., require experienced Assistant Managers for large modern kinemas in London and suburbs; good salary and conditions.—Write, giving age, experience, etc., to the Personnel Director, Granada Theatres, Ltd., 36, Golden Square, W.1.

CHIEF Projectionist or good Second required; good salary, and permanency. Apply in confidence, with full details of experience, to Rex, Coalville, Leics.

CHIEF and Second Projectionist required for Trowbridge, Wilts; permanent position.—Apply, giving full particulars by letter, to Clifton Cinemas, 6, Corporation Street, Birmingham, 2.

OPERATORS required, all grades.—Write, full particulars of experience, &c., to Granada Theatres, Ltd., 36, Golden Square, W.1.

OPERATOR required for village cinema; safe area. — Particulars to Archie Holloway, Catshill, nr. Bromsgrove, Worcs.

WANTED, Second Operator. — Apply, stating experience, to Manager, Port Arlon, Fleetwood.

SECOND Operator wanted.—Apply to Dominion Cinema, Acton. Acorn 4484.

SECOND Operator wanted; excellent working conditions, ideal equipment.—Century Cinema, Pier Avenue, Clacton-on-Sea.

WANTED, good Second Operator.—Apply, giving particulars, to Manager, Palace Theatre, Truro, Cornwall.

WANTED, Second Projectionist, capable taking charge; Ross machines, Western Electric.—Full particulars to Manager, Gaiety Cinema, Brighton.

SOUTH.—Good opening for keen lad 16-17 in kinema publicity offices; aptitude for drawing or layout work an asset. Also vacancy for youth for general office duties.—Apply by letter only, giving details and salary, to F. J. Lewis, G.-B. Publicity Dept., 52, Haymarket, S.W.1.

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CAPABLE MANAGER, CIRCUIT AND INDEPENDENT EXPERIENCE, FREE NOW; ANY TYPE OF HALL, TOWN OR COUNTRY.—Y., BOX 606, KINEMATOGRAPH WEEKLY.

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MANAGER (exempt), age 36, 14 years' experience in West End London and provincial first-class kinemas; good organiser and publicity man. — State salary, K., Box 642, Kinematograph Weekly.

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EXPERIENCED KINE. THEATRE TECHNICIAN, EXPERIENCE 20 YEARS, COVERING PROJECTION, INSTALLATION, INSPECTION, ELECTRICAL MAINTENANCE, STAGE MANAGEMENT, FRONT-OF-HOUSE MANAGEMENT, DESIRES POSITION WHERE ABILITIES CAN BE USED; NOT AFRAID OF WORK OR TRAVEL; EXEMPT; AGE 37; MARRIED; POSITION MUST HAVE POST-WAR PROSPECTS, OTHERWISE NOT CONSIDERED.—REPLY, H., BOX 640, KINEMATOGRAPH WEEKLY.

RELIEF Manager who is able to take control of the projection department; any equipment.—N., Box 645, Kinematograph Weekly.

EX-SERVICEMAN, EXPERIENCE AT ROUTINE DUTIES, SEEKS POST AS ASSISTANT MANAGER; WITH REFERENCES.—X., BOX 605, KINEMATOGRAPH WEEKLY.

YOUNG Couple, at present managing two halls of 1,200 and 700 seats, desire change where they could work in same district; fully experienced in all branches of the Trade, including booking; go anywhere, abroad if desired.—M., Box 644, Kinematograph Weekly.

EXPERIENCED CHIEF OPERATOR-ELECTRICIAN, SHORTLY FREE, REQUIRES POSITION.—PARTICULARS OF QUALIFICATIONS AND REFERENCES TO HAND, K., BOX 617, KINEMATOGRAPH WEEKLY.

CHIEF Projectionist or Circuit Engineer (Member, British Kinematograph Society) seeks change in order to safeguard wife's health) to, or near, South Coast; 35 years' practical experience includes installations and management; only good-class independent or small circuit, where projection is paramount, considered; personal interview arranged willingly.—M., Box 619, Kinematograph Weekly.

CHIEF (22 years) requires permanent post (late Odeon chief); Midlands preferred; W.E., B.T.H. and RCA; small circuit service, or Manager-Operator; 100 per cent. show; good-class theatre. Urgent.—E., Box 637, Kinematograph Weekly.

SALES MANAGER.—MAJOR EQUIPMENT COMPANY, SOUTH WALES AREA, DESIRES SIMILAR POST WITH FIRM CONTEMPLATING POST-WAR ACTIVITIES; 28 YEARS' EXPERIENCE ALL BRANCHES OF THE INDUSTRY.—J., BOX 616, KINEMATOGRAPH WEEKLY.

AS Kine Equipment Midlands Representative and/or Installation and Maintenance Engineer, 20 years in Industry, would consider part time now and full time post war; car owner and 'phone.—P., Box 622, Kinematograph Weekly.

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KINEMAS FOR SALE

FOR disposal, small Kinema (with or without adjoining site sufficient to convert into a super-kinema), in important suburb of Coventry; Freehold; details principals only.—O., Box 621, Kinematograph Weekly.

LUXURY THEATRE, FREEHOLD, FOR SALE, IN HERTS; WOULD CONSIDER LETTING ON LEASE; SEATING 800; ALL IN PERFECT CONDITION; NO AGENTS NEED APPLY.—PRINCIPALS ONLY. — X., BOX 630, KINEMATOGRAPH WEEKLY.

KINEMAS WANTED

MR. A. E. PICKARD wants a Kinema Theatre or premises suitable for show business, within a radius of 4,000 miles of Leicester Square. — Letters or telegrams: Pickard, Glasgow.

FOR SALE AND WANTED

CARPETS, FLOORCLOTH, ETC., AS USED IN KINEMAS. — Y., BOX 631, KINEMATOGRAPH WEEKLY.

WANTED.—Equipment of all kinds for theatre and kinema for sale, in Eire. Sound and projection apparatus, H.I. and L.I. arcs, lamphouses, lenses, speakers, amplifiers, soundheads, resistances, rectifiers, motors, footlights, floods, battens, dimmers, spots, curtains; either complete equipment or individual items; new or second-hand; nothing too big or nothing too small. Also Agencies for allied goods.—Century Machinery Stores, 70, Middle Abbey Street, Dublin.

FOR Sale, two Kalee 8 Mechanisms, fitted with drives for W.E. Universal bases, complete with baseplates and top spoolboxes; this equipment never used since overhaul, and in perfect condition. —G., Box 639, Kinematograph Weekly.

COMPLETE 35-mm. Talkie Set, comprising Kalee projector, 10-in. mirror arc, soundhead, heavily built amplifier, 20 watts output, speaker with horn and tower, monitor speaker, cables, etc.; whole outfit in new condition; slightly used for publicity work only. Demonstrated by appointment. Price £350.—J., Box 641, Kinematograph Weekly.

PAIR of Kamm Projectors, Mechs., arcs, stands, soundheads, in good condition, complete (less motors).—O., Box 646, Kinematograph Weekly.

WANTED, Kinematograph Equipment, (a) good 16-mm. sound projection equipment, (b) 35-mm. silent camera for normal and high-speed work, motor drive, 1-in. lens, 400-ft. mag. or over, or as near to above specification as possible.—Reply to Box 289, L.P.E., 110, St. Martin's Lane, W.C.2.

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